

THE INLAND PRINTER



NOVEMBER 1902

A little higher
priced than other
makes,
but its superior
qualities
justify
the additional
expenditure



USE

WESTON'S LEDGER PAPER



BYRON WESTON CO.
DALTON, MASSACHUSETTS

Mills at
Dalton, Mass.

Our
Selling Agents in
Chicago are
**BRADNER
SMITH
& CO.**

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.



Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing.

Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1902"
No. 1 Bond Regular List
- "Commercial Bond 1902"
One-half Regular List
- "Valley Library Linen"
For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1902"
A Strictly No. 1 Ledger
- "Commercial Linen Ledger" } Lead all the
- "Our Ledger" } No. 2 Ledgers
- "French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
- "Old English Linen and Bond"
Standard for Fine Commercial Work
- "Congress Linen and Bond"
The best low-priced Linen and Bond made
- "Old Valley Mills 1902" Extra-superfine
- "Valley Paper Co. Superfine"
As good as the best
- "Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Selling Agents for Chicago:
WROE & BIGELOW, 1106-7 Monadnock Bldg.

Old Berkshire Mills

Established 1801

FIRST-CLASS FLAT AND FOLDED

PAPERS

These papers recommend themselves
as unexcelled for Correspondence,
Business or Pleasure, and for Legal
Blanks and Important Documents.

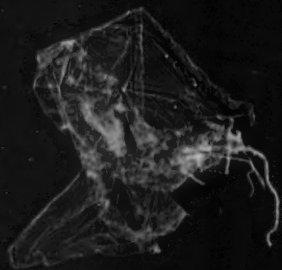
EXTRA SUPERFINE BRISTOL BOARD

WHITE AND CREAM,
ALL REGULAR WEIGHTS,
CARRIED IN STOCK.

Manufactured by

Old Berkshire Mills Co.

DALTON, MASS., U. S. A.

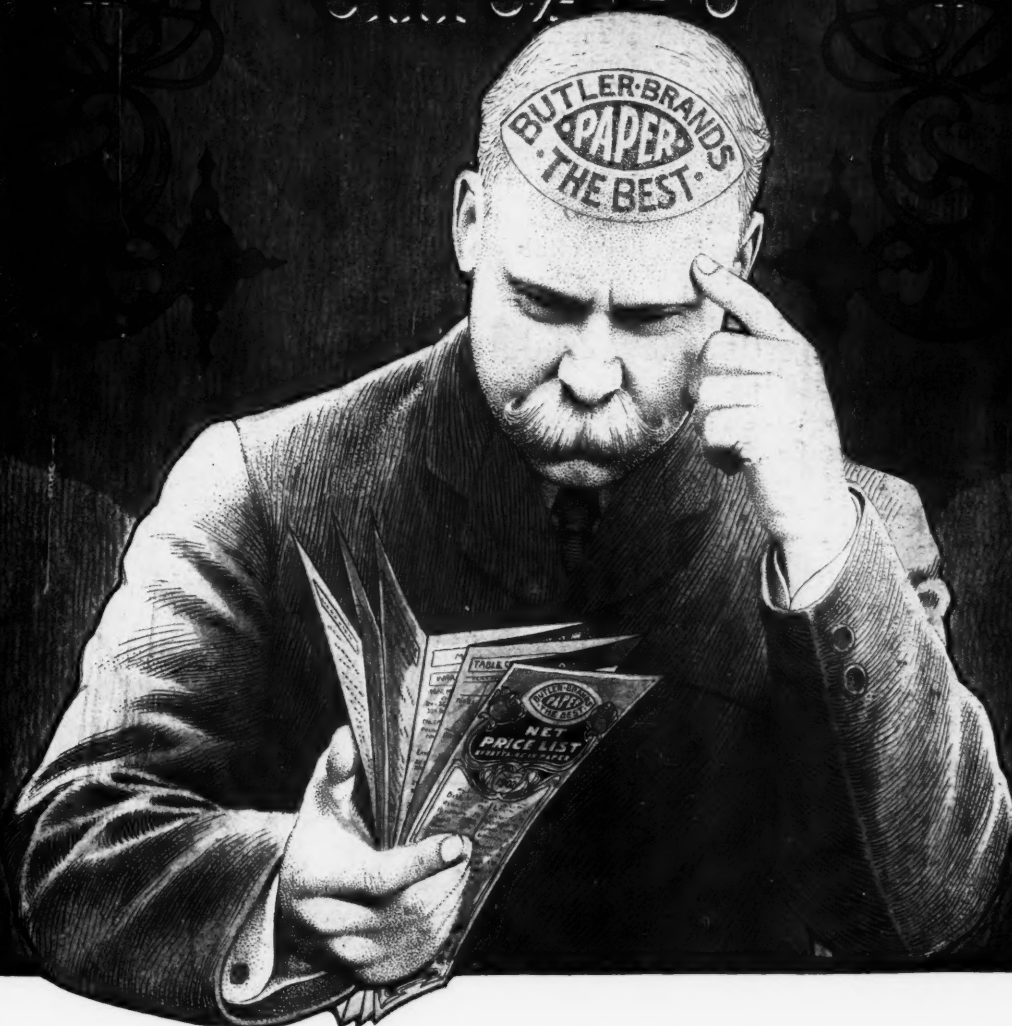




J. W. BUTLER PAPER CO.

FIFTY NINE YEARS OF PROOF
HAS STAMPED THIS TRUTH
INDELIBLY ON THE MIND OF
THE KNOWING PAPER BUYER

CHICAGO



THE SIMPLEX ONE-MAN TYPE SETTER

The Wise Man Profits by the *Experience of Others*

This experience, for example:

"I have had the Simplex over a year now, and find it far superior to hand composition in saving and convenience. Before I bought the Simplex I had five hand compositors, and the saving has more than paid for the machine."

C. W. Clough, Register, Watsonville, Cal.

Or this one:

"The Simplex is certainly all right. Before we installed the machine we had three men and two boys—now we have one man and one boy. We gladly recommend the machine."

John Soeman, Enterprise, Lancaster, N. Y.

Or this, from New Zealand:

"The Simplex is proving perfectly satisfactory, both as to output and running without hitch or delay. We are thoroughly satisfied with it in every way."

Bond, Finney & Co., Colonist, Nelson, New Zealand.

Wouldn't you like a similar experience?

*It is easy to install a Simplex—either
sale or lease with option to purchase*

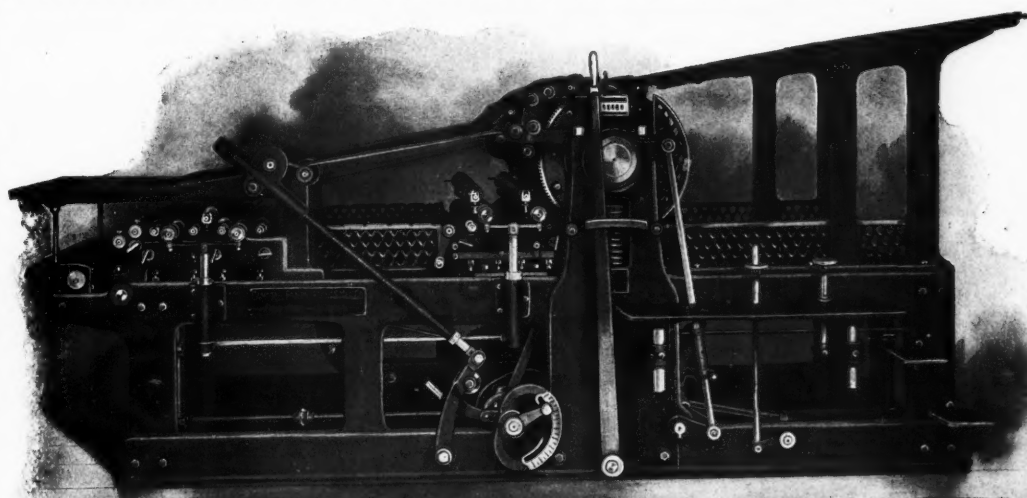
THE UNITYPE COMPANY

200 Monroe Street, Chicago

150 Nassau St., New York

407 Sansome Street, San Francisco

The "Century"



Are You in the Printing Business for Dollars or Dimes?

If you are a "dime" man our statement that the "**Century**" is the highest-priced press on the market may frighten you. If you are a "dollar" man it will interest you.

The "**Century**" is designed throughout to earn "dollar" profits for the progressive printer.

Its price is based only on its splendid construction, and its earning capacity which is greater than that of any other two-revolution press.

Some eighteen months ago a 36x48 inch "**Century**" and another press, reputed to be a world-beater, if claims count, were placed side by side in a progressive printing office. *To-day the press-room reports show that the "**Century**" is earning from \$30.00 to \$40.00 more a month, on the same kind of work, than is the other press.*

The pressman working on the "**Century**" saved labor and time at every step—in oiling the machine, in adjusting it, in making ready, in setting his color—so that he not only started printing in less time than on the other press, *but printed faster* under the same conditions of form, paper and ink, and with equally good results.

No matter whose make of two-revolution press you may be running, install a "**Century**," and what the "**Century**" did in the above office it will do in yours.

Are you in the printing business for dollars or dimes?

The Campbell Company

334 Dearborn Street, CHICAGO

5 Madison Avenue, NEW YORK

189 Fleet Street, E. C., LONDON

The Ault & Wiborg Co.

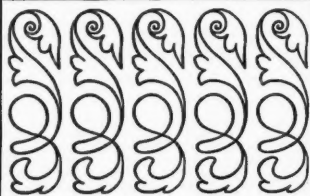
MAKERS OF

Letterpress,
Steelplate,
Copperplate

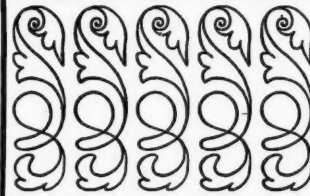
==== and ====
Lithographers'

INKS

Dry Colors,
Varnishes,
Oils and Dryers.



Importers of
**Lithographic
Stones,
Supplies and
Bronzes.**



**Cincinnati,
New York,
Chicago,
Saint Louis,
Toronto,
London.**

The Seybold Machine Co.

MAIN OFFICE AND FACTORY

DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO LONDON BERLIN TORONTO

PATENTEES AND BUILDERS OF

Paper Cutters Embossers

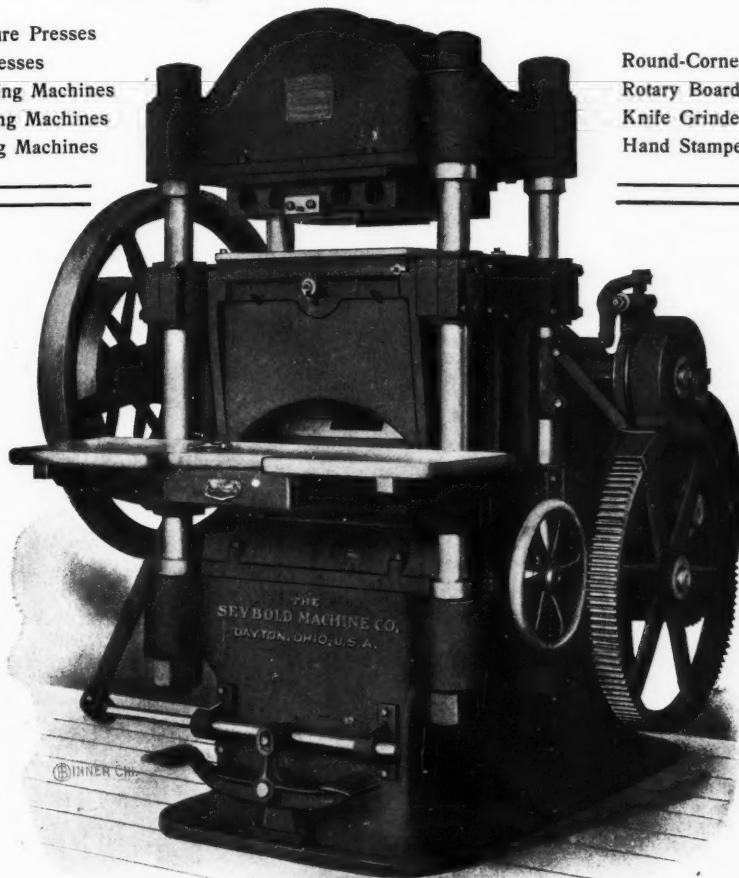
SIX STYLES. EIGHT SIZES

EIGHT STYLES. NINE SIZES

Duplex Trimmer

Signature Presses
Die Presses
Smashing Machines
Bundling Machines
Backing Machines

Round-Corner Cutters
Rotary Board Cutters
Knife Grinders
Hand Stampers



"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMBOSSE

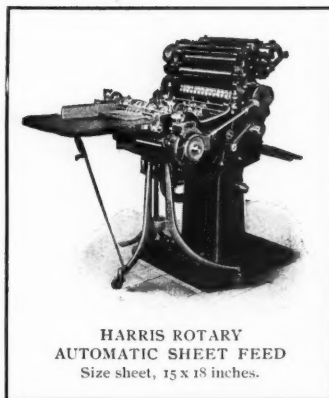


The HARRIS AUTOMATIC PRESS COMPANY



Simplicity Itself

THERE is scarce another automatic machine on the market as simple as is the Harris Rotary. Of course a pianola is more complicated than a whistle; a Lanston isn't so simple as are a case, a stick and a composing rule; while a combination reaping and threshing machine is much more complex than the sickle and flail, which can do the same work. An automatic machine must be compared not with an old, labor-wasting device, but with other automatic machines, and by this standard the Harris is simplicity itself—in and in ease of operation, not because it has a small number of parts, but because it is different. We furnish in our press is complete. A press-run a Harris and who had never operated an ordinary hand-fed cylinder would need much more instruction for the latter than he now needs for the Harris.



HARRIS ROTARY
AUTOMATIC SHEET FEED
Size sheet, 15 x 18 inches.

Automatic machinery has a compelling power; it forces its own way; it thrusts aside all conservative opposition; it runs over those who refuse to get on board.

A great many are getting on board. How about yourself?

FOR FULL PARTICULARS, ADDRESS

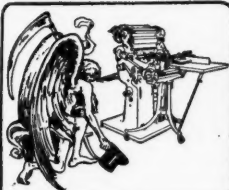
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO—OLD COLONY BUILDING

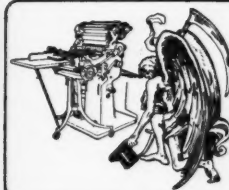
NILES, OHIO

NEW YORK—26 CORTLANDT STREET

For machines in countries other than the United States and Canada,
address the Anglo-American Inventions Syndicate, Ltd., 8 Broad Court Chambers, Bow St., London, W. C., England.



The HARRIS AUTOMATIC PRESS COMPANY



The Many-sided Harris

To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs — doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

To the Folding-Box Maker

The Harris now offers facilities for printing board, all weights up to 23 x 33 inches at 5,000 per hour. This is on the basis of printing the stock in mill sizes, the scoring and cutting to be done after printing.

To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

To the Counter-Check Book Manufacturer

We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from 1/4 lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

To the Manufacturer of Gummed Labels

The Harris is highly economical.

To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class *they always figure costs.*

FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

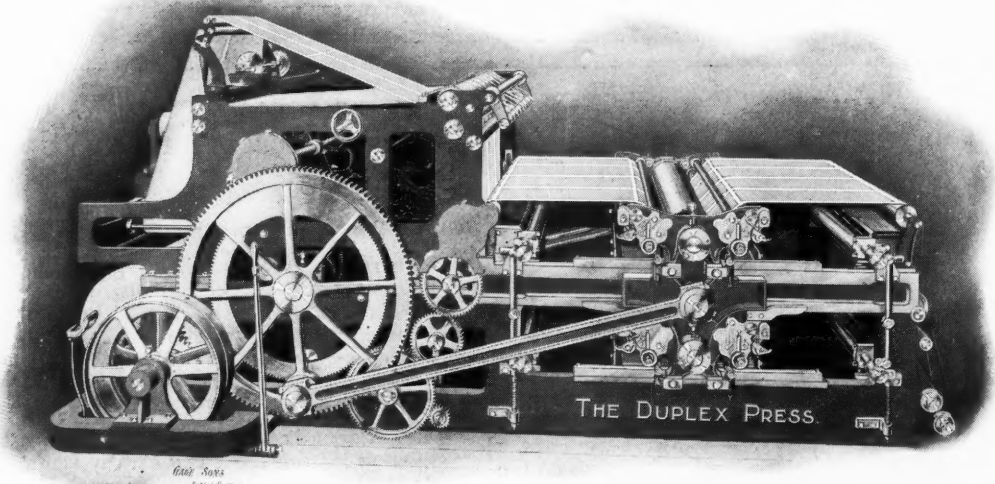
CHICAGO — OLD COLONY BUILDING

NILES, OHIO

NEW YORK — 26 CORTLANDT STREET

For machines in countries other than the United States and Canada, address the Anglo-American Inventions Syndicate, Ltd., 8 Broad Court Chambers, Bow St., London, W. C., England.

THE DUPLIX



THE ONLY FLAT-BED, WEB-PERFECTING, NEWSPAPER PRESS

It will Print, Paste, Fold and Deliver, every hour, 5,000 to 6,000 complete papers of 4, 6, 7, 8, 10 or 12 pages each.

It is a CIRCULATION BUILDER

Because it gets a well-printed paper to the public EVERY TIME and ON TIME.

It is a MAGNET that draws ADVERTISING

Because the advertiser wants to place his ads. in an up-to-date, progressive paper.

It is an ECONOMICAL INVESTMENT

Because that which saves time and money and increases business facilities IS NOT EXPENSIVE.

Hundreds in Daily Use

Are you PREPARED for NEXT YEAR'S BUSINESS?

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

PRINTING AND
LITHOGRAPHIC
INKS

VARNISHES
BRONZE POWDERS
DRY COLORS

JAENECKE IMPS.

SERIES NO. 10



NEWARK N.J.
NEWYORK
& CHICAGO

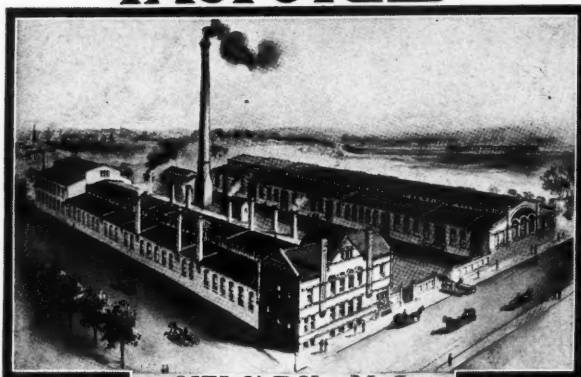
**THE JAENECKE
PRINTING INK CO.**

WORKS AT
NEWARK N.J.
HANOVER GER.
MOSCOW R.

*The brightly colored imps. that upon this page you see
Ensure the Printer for Success with the Inks of Jaenecke.*

PRINTED ON TRICHROMATIC PAPER MADE BY DILL & COLLINS, PHILADELPHIA, PA.
CHROME YELLOW, LIGHT, NO. 6516. GERANIUM LAKE, DEEP, NO. 6601. GREEN LAKE, LIGHT, NO. 7609.
BLUE LAKE, LIGHT, NO. 6675. ALUMINUM INK, NO. 6367. AFRICAN BLACK, NO. 7725.

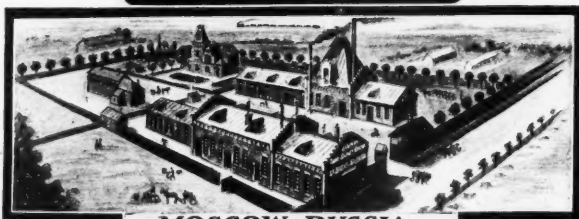
OUR FACTORIES



NEWARK, N.J.



HANOVER, GERMANY.



MOSCOW, RUSSIA.

THE JAENECKE PRINTING INK CO.

PRINTING AND LITHOGRAPHIC INKS
DRY COLORS VARNISHES BRONZE POWDERS

NEWARK N. J.
NEW YORK
CHICAGO

ONE IMPRESSION. DUO HALF-TONE INK, NO. 5.



MANZ
CHICAGO
195-207 CANAL ST.



MANZ
NEW YORK
23-27 CITY HALL PLACE

TWO PLANTS

WITH BUT A SINGLE THOUGHT

“PERFECTION”
in **DESIGNS and**
PRINTING PLATES

Plenty of **GRAY MATTER** in
our **DESIGNS** & the highest
MECHANICAL SKILL in our
PRINTING PLATES

MANZ
CHICAGO
NEW YORK



40-Cent Cut Black

Three Grades of Softness
in stock always



IT is a long lane that has no turning. This is an old proverb and a good one. It is a long road to success in the ink business and only integrity and straight goods will get there. Our **40-Cent Cut** will remain in the straight road with no variations, and keep always the best ink in the market at the same price. We also manufacture every ink used in the art, with moderate prices for best goods.

F. E. OKIE COMPANY

124-126 Kenton Place, PHILADELPHIA, PA., U. S. A.

167 Wabash Avenue, CHICAGO, ILL.

BRANCH OFFICES:

170 Edmund St., BIRMINGHAM, ENG.

ELECTRIC CITY ENGRAVING CO.
507 - 509
Washington St.
Buffalo, N.Y.

Highest Grade, Lowest Price.

HALF TONES

The advertisement features a central photograph of a young child with a large, voluminous, light-colored wig. The child is wearing a light-colored, possibly fur-trimmed coat and is holding a large, light-colored stuffed animal, likely a lamb or a dog. The entire scene is framed by ornate, decorative scrollwork. The text 'ELECTRIC CITY ENGRAVING CO.' is prominently displayed at the top in a large, stylized font. Below this, the address '507 - 509 Washington St. Buffalo, N.Y.' is provided. To the right of the child, a shield-shaped emblem contains the text 'Highest Grade, Lowest Price.' To the left, another shield-shaped emblem contains the text 'HALF TONES'.

Write for Samples and Prices. Special low quotations on large orders.

Say, Charles, you are a practical fellow, I wish you would tell me just what you think of a combination Jig-Saw and Drill.

Well, Rob, to be plain with you, I have never thought a considerable lot of that sort of tool. When you come to mix up two machines in that way some important feature of one or the other is usually sacrificed in order to get them together.

In practical use you find yourself forced to make some allowance for this or that little disability, and so you do not get your work out as you otherwise would if you had the two separate machines.

If you think of buying you should first drop a line to the ROYLES in PATERSON, and get their descriptive matter of these tools. To my mind the ROYLES have the finest thing in the way of a Jig-Saw I've ever seen; it is simply great, and I'm sure it would please you. And their Drill, well, you'll like that, too. These people make good stuff, and you can count on its always giving satisfaction.



Crane's Ladies' Stationery

*Sold by all Stationers
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{4}$ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

All this Stationery
can be relied on as
represented ■ ■ ■

CROWN



PLATES

PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.

PARSONS BROTHERS

Paper Merchants and Exporters

171 Queen Victoria Street,
LONDON, E. C.
Cable address, "Normanique."

257 Broadway, NEW YORK
Cable Address, "Parsobros."

Pitt Street,
SYDNEY, - N. S. W.
Cable address, "Unitpaper."

Export Agents for



American Writing Paper Co.

The Duncan Co.

Geo. W. Wheelwright Paper Co.

AND OTHERS.

All grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.

Geo. H. Benedict & Co.

Engravers & Electrotypers

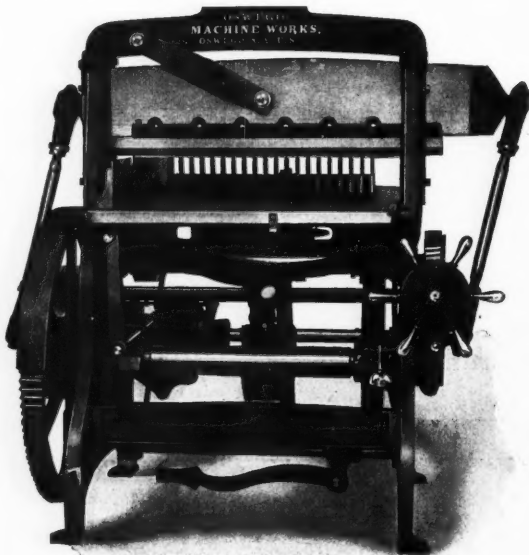
**HALF-TONE,
ZINC-ETCHING,
MAP, WOOD and
METAL ENGRAVING.**

DESIGNING
Etc.

**308 to 318 DEARBORN ST.
CHICAGO.**

Special! New!

Treadle Hand-Clamp Cutter



For label-work and spongy piles.

With quick cable movement and pilot clamp wheel.

Designed to allow the greatest possible speed with unvarying accuracy.

The one-piece clamp (the same as on all Brown & Carver Cutters) may be brought down instantly by foot to mark or gauge the work.

A spin of the pilot wheel clamps the pile.

No change of adjustment necessary.

*Quicker Work
equals
Increased Profits*

Also—

Automatic Clamp Cutters, Label Cutters, Combination Cutters



GOLD MEDAL

Award of
HIGHEST MERIT
Pan-American
Buffalo, 1901



OSWEGO MACHINE WORKS, Oswego, N. Y.

STORES { CHICAGO, ILL., 321 Dearborn Street—J. M. IVES, Manager.
LONDON, ENGLAND, 23 Goswell Road—ANDREW & SUTER.

VAN ALLENS & BOUGHTON, 17 to 23 Rose Street, New York
THOS. E. KENNEDY & CO., 414 E. Pearl St., Cincinnati, Ohio

AMERICAN TYPE FOUNDERS CO., 405 Sansome St., San Francisco, Cal.
MILLER & RICHARD, 7 Jordan Street, Toronto, Ont.

AMERICAN TYPE FOUNDERS CO., 606-614 Sansom Street, Philadelphia, Pa.

OCTOBER

S	M	T	W	T	F	S
..	..	..	1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
..

No. 53

CALENDAR PLATES

Stock Cuts of Decorative Designs and Initials

FOR PRINTERS

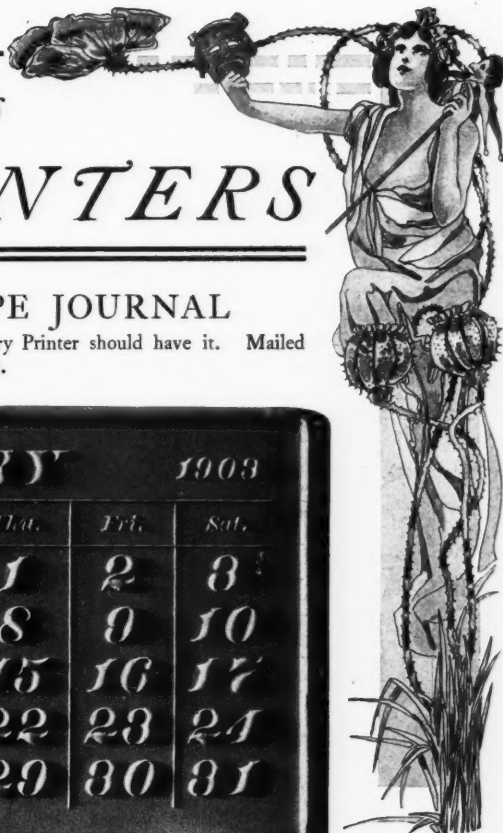
THE ELECTROTYPE JOURNAL

Contains a Complete Line of these Cuts. Every Printer should have it. Mailed free on request.

MARCH

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	..	..	..	..
..

No. 69



1903 JANUARY 1903						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
...	...	...	...	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

No. 93. Calendar by "Franklin" Model Process



SEND TO THE

FRANKLIN ENGRAVING & ELECTROTYPING COMPANY — CHICAGO —

FOR HIGH CLASS DESIGNING, ENGRAVING, ELECTROTYPING, NICKELTYPING, STOCK CUTS, CALENDARS, ETC., ETC.

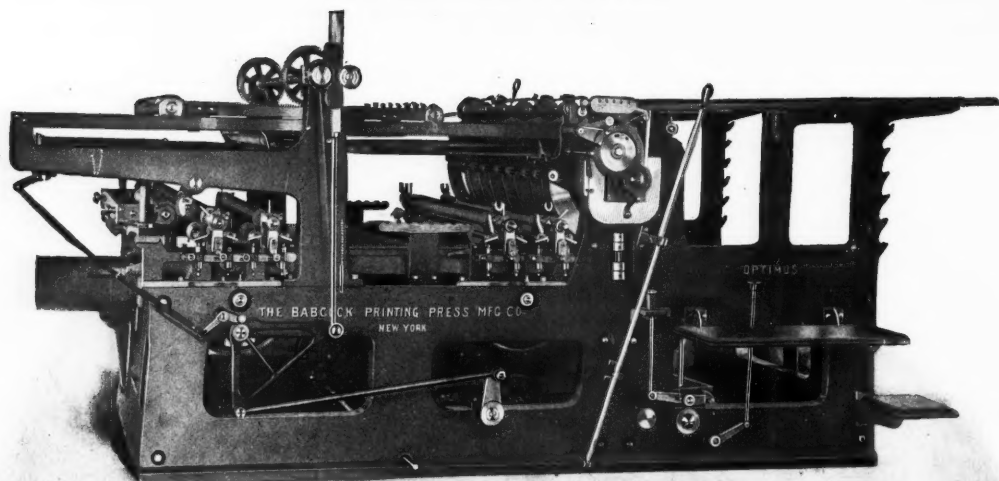
We Guarantee Every Plate We Make

1903	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	1903	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jan.	1	2	3	4	5	6	7	July	1	2	3	4	5	6	7
8	9	10	11	12	13	14	15	Aug.	8	9	10	11	12	13	14
16	17	18	19	20	21	22	23	15	16	17	18	19	20	21	22
24	25	26	27	28	29	30	31	22	23	24	25	26	27	28	29
Feb.	1	2	3	4	5	6	7	29	30	31	1	2	3	4	5
8	9	10	11	12	13	14	15	6	7	8	9	10	11	12	13
16	17	18	19	20	21	22	23	13	14	15	16	17	18	19	20
24	25	26	27	28	29	30	31	20	21	22	23	24	25	26	27
Mar.	1	2	3	4	5	6	7	27	28	29	30	31	1	2	3
8	9	10	11	12	13	14	15	4	5	6	7	8	9	10	11
16	17	18	19	20	21	22	23	11	12	13	14	15	16	17	18
24	25	26	27	28	29	30	31	18	19	20	21	22	23	24	25
Apr.	1	2	3	4	5	6	7	25	26	27	28	29	30	31	1
8	9	10	11	12	13	14	15	2	3	4	5	6	7	8	9
16	17	18	19	20	21	22	23	9	10	11	12	13	14	15	16
24	25	26	27	28	29	30	31	16	17	18	19	20	21	22	23
May	1	2	3	4	5	6	7	23	24	25	26	27	28	29	30
8	9	10	11	12	13	14	15	30	31	1	2	3	4	5	6
16	17	18	19	20	21	22	23	6	7	8	9	10	11	12	13
24	25	26	27	28	29	30	31	13	14	15	16	17	18	19	20
June	1	2	3	4	5	6	7	20	21	22	23	24	25	26	27
8	9	10	11	12	13	14	15	27	28	29	30	31	1	2	3
16	17	18	19	20	21	22	23	4	5	6	7	8	9	10	11
24	25	26	27	28	29	30	31	11	12	13	14	15	16	17	18
July	1	2	3	4	5	6	7	18	19	20	21	22	23	24	25
8	9	10	11	12	13	14	15	25	26	27	28	29	30	31	1
16	17	18	19	20	21	22	23	2	3	4	5	6	7	8	9
24	25	26	27	28	29	30	31	9	10	11	12	13	14	15	16
Aug.	1	2	3	4	5	6	7	16	17	18	19	20	21	22	23
8	9	10	11	12	13	14	15	23	24	25	26	27	28	29	30
16	17	18	19	20	21	22	23	30	31	1	2	3	4	5	6
24	25	26	27	28	29	30	31	6	7	8	9	10	11	12	13
Sept.	1	2	3	4	5	6	7	13	14	15	16	17	18	19	20
8	9	10	11	12	13	14	15	20	21	22	23	24	25	26	27
16	17	18	19	20	21	22	23	27	28	29	30	31	1	2	3
24	25	26	27	28	29	30	31	4	5	6	7	8	9	10	11
Oct.	1	2	3	4	5	6	7	11	12	13	14	15	16	17	18
8	9	10	11	12	13	14	15	18	19	20	21	22	23	24	25
16	17	18	19	20	21	22	23	25	26	27	28	29	30	31	1
24	25	26	27	28	29	30	31	2	3	4	5	6	7	8	9
Nov.	1	2	3	4	5	6	7	9	10	11	12	13	14	15	16
8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
16	17	18	19	20	21	22	23	23	24	25	26	27	28	29	30
24	25	26	27	28	29	30	31	30	31	1	2	3	4	5	6
Dec.	1	2	3	4	5	6	7	7	8	9	10	11	12	13	14
8	9	10	11	12	13	14	15	14	15	16	17	18	19	20	21
16	17	18	19	20	21	22	23	21	22	23	24	25	26	27	28
24	25	26	27	28	29	30	31	28	29	30	31	1	2	3	4
Jan.	1	2	3	4	5	6	7	35	36	37	38	39	40	41	42
8	9	10	11	12	13	14	15	42	43	44	45	46	47	48	49
16	17	18	19	20	21	22	23	49	50	51	52	53	54	55	56
24	25	26	27	28	29	30	31	56	57	58	59	60	61	62	63

No. 33

1903						
JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	..	..	..	..
..
JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	..	..	..	..
..

No. 24



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;
 Southern Printers Supply Co., Washington. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle.

THE OPTIMUS THE OPTIMUS THE OPTIMUS

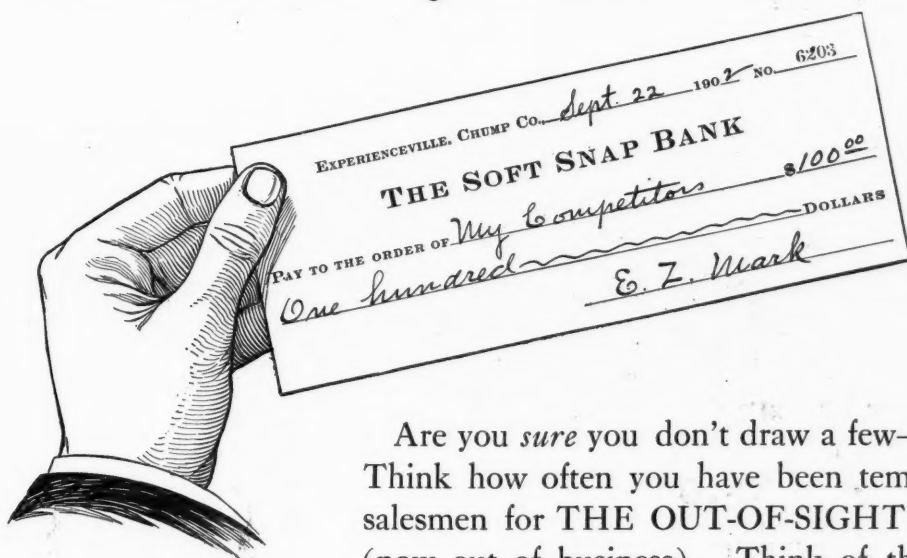
Slow speed does not necessarily save the press. Some presses at a slow speed wear faster than others at a high speed. It is a matter of design and construction.

The Optimus distribution and roller capacity are sufficient for most excellent work at the guaranteed speed of the press. There is little work on which a slower speed offers any advantage.

The guaranteed speed of the Optimus is within the safety limit. To take six days to make a run on an Optimus capable of doing it satisfactorily in four, is a waste of one-third of the time with no compensating advantage to the mass of work.

The speed is there; get it! It is dollars and cents. Any other action with an Optimus is old-fogyish, expensive, and unworthy of the press. Distribution and roller capacity are there, with unequaled smoothness and ease of running, and great strength and endurance. High speed and excellence of results are born of these.

Is this your check?



OUR MOTTO IS:

QUALITY—*First*
 PROMPTNESS—*Second*
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Are you *sure* you don't draw a few—thoughtlessly? Think how often you have been tempted by ye ink salesmen for THE OUT-OF-SIGHT INK WORKS (now out of business). Think of their promises—"same ink, exact match, much cheaper"; "better ink, same price." Think of the *results*. Think of what *you said*. Think then of what that *cost you*. Did you not sign *as above* that day? Does the saving you *hope* to make *pay* for the risk you run—on ink? EXPERIMENTS—ARE—EXPENSIVE. We offer you forty years' experience (established 1860). The knowledge gained in making printing inks to suit the conditions during that period is of GREAT VALUE. *It is yours* for the asking. Our reputation is the most valuable asset we have. We therefore make no promises we can not fulfill. You are *not experimenting* when you order of us.

The Queen City Printing Ink Co.

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CHICAGO

345 Dearborn Street

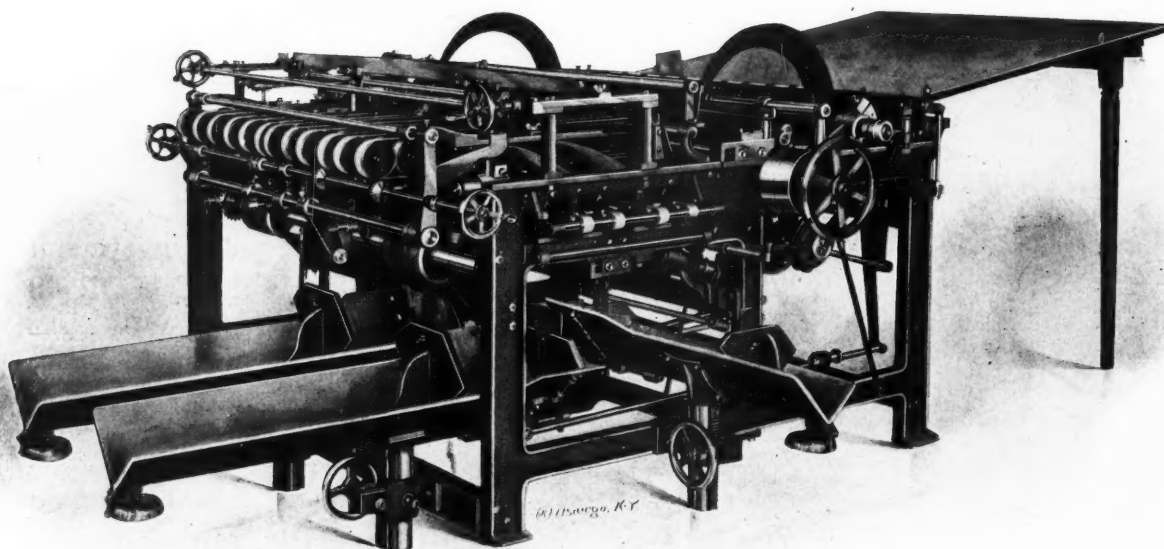
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For Catalogue Work



DROP-ROLL MARGINAL-FEED MACHINE has Automatic Sheet Retarder, Automatic Registers, Automatic Head Perforators that overcome "buckling," Automatic Points and Adjustable Packing Boxes. This is the only machine on the market that will handle any weight of paper from India, or Bible paper, up to coated book.

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MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PA.

NEW YORK AGENCY:
H. L. EGBERT & CO.
21 New Chambers Street.

CHICAGO AGENCY:
CHAMPLIN & SMITH,
304 Dearborn Street.

(See opposite page.)

American Bible Society.

Caleb T. Brown, Bible House, Astor Place,
General Agent New York June 10 1892

Brown Folding Machine Co
Gentlemen

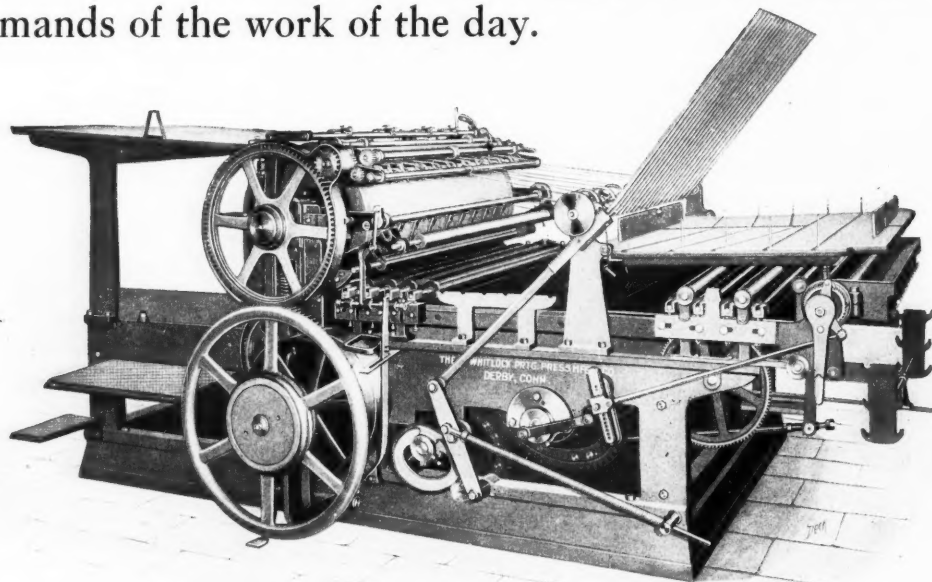
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The work required from them is most exacting viz perfect register with almost no margins at edges and very thin shippery paper

They are giving us entire satisfaction and we believe that a machine which can do our work can be relied upon to fold anything that comes

Yours truly
Wm Storm
Supt Bkfy

Twenty years of Quality-making, with one object ever in view, viz: to make *The Whitlock* THE PRESS best fitted to meet the demands of the work of the day.



The Whitlock

Embodies in its construction every known mechanical feature that will make or save money for its user. ¶ Such features as Swiftmess and Smoothness of Operation, Simplicity, Rigidity, Durability, etc., are conserved in the highest degree. ❖ ❖ ❖ ❖

Manufactured by THE WHITLOCK PRINTING PRESS
MANUFACTURING COMPANY of DERBY, CONN.

121 TIMES BUILDING, NEW YORK

309 WELD BUILDING, BOSTON

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THESE INKS ARE THE

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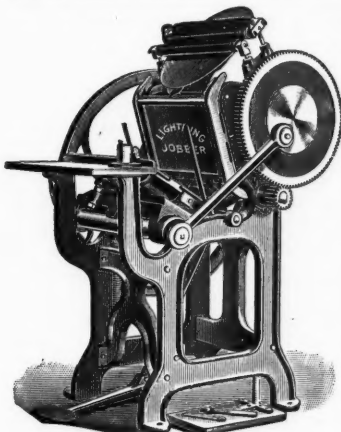
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Sole manu-
facturers of **CROW BLACK**

AND OTHER HIGH-GRADE BLACK AND COLORED PRINTING INKS

Chicago Branch
69-71 Plymouth Place

Cincinnati, Ohio



Lightning Jobber

The Lightning Jobber

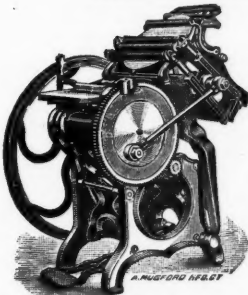
The Best Low-Priced Job Press in the World

What a Recent Purchaser says of it:

*Gentlemen,—**** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

CORDEN, ONT., June 2, 1902.
Yours sincerely, F. B. ELLIOTT.

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Jones Gordon

The Jones Gordon

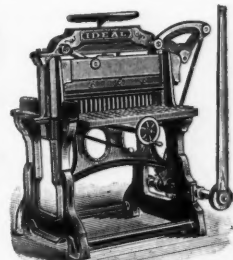
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Has Time and Labor
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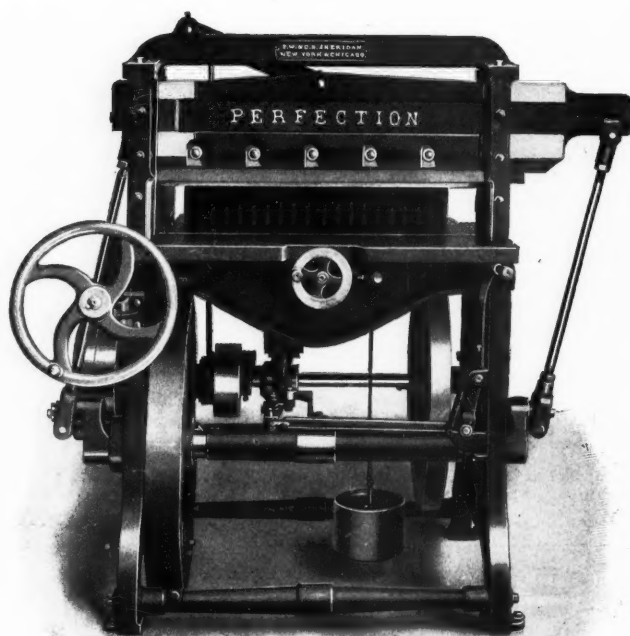


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(Successors to The John M. Jones Co.)

The Jones Gordon Press Works, Palmyra, N. Y.

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Are made in more than thirty-six different sizes and styles.

Over 25,000 in use

PRICES

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Large variety of styles.

Their durable construction is the excuse for their great popularity

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Paper of Every Description, Envelopes, Cardboard, Twines, Etc.

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SEND FOR COPY.

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In double sizes to save presswork.

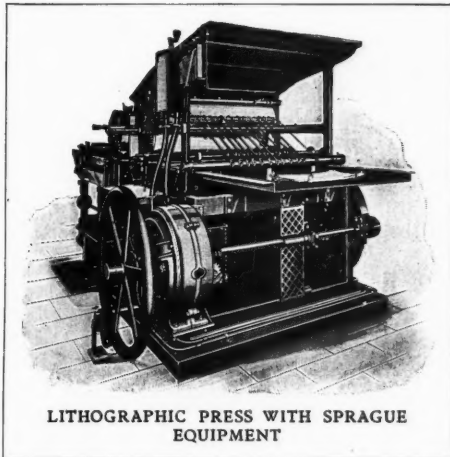
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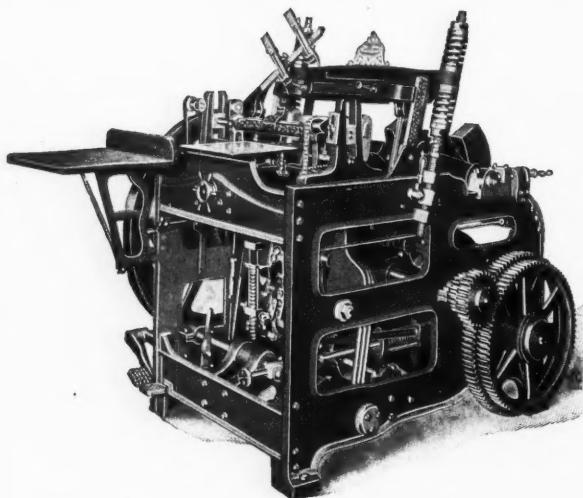
CHICAGO

BOSTON

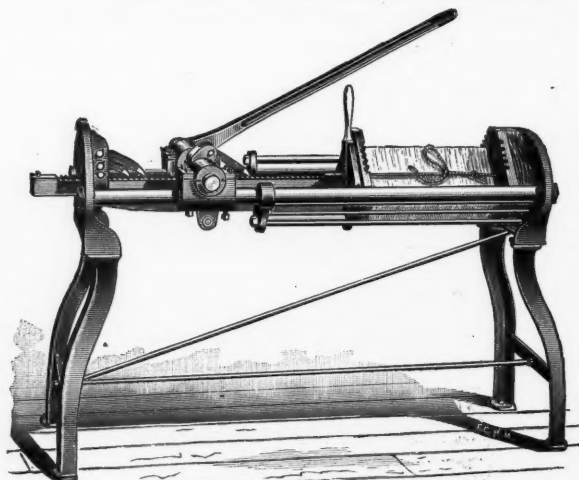
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THE CRAWLEY BUNDLING PRESS

The Crawley Bundling Press requires no belt or pipe connection, but is a portable press, very easily moved from place to place. Write for circulars.

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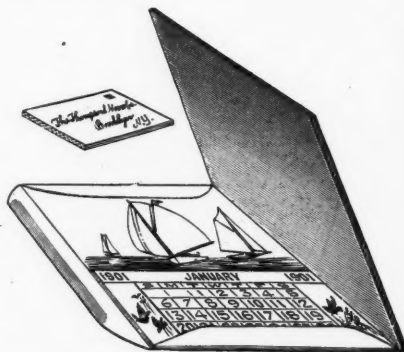
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of printing inks stand by the ink that stands by them—that is least effected by climatic changes, and which gives the best average all the year around. When

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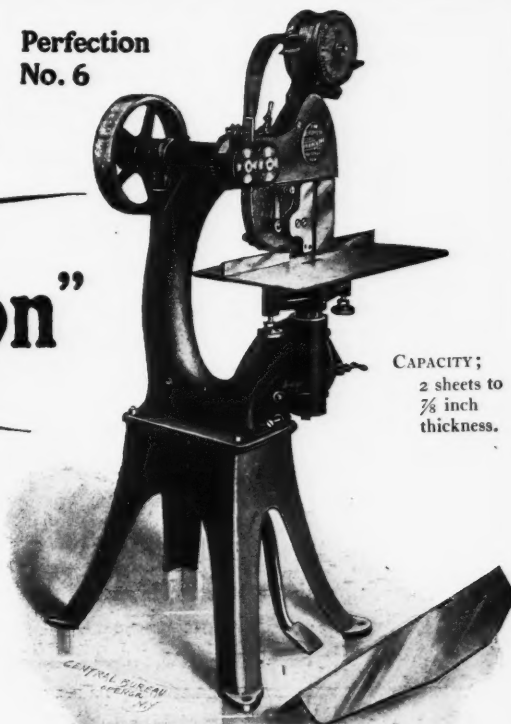
Perfection
No. 6

The New
"Perfection"
Nos. 2, 4, 6 and 12

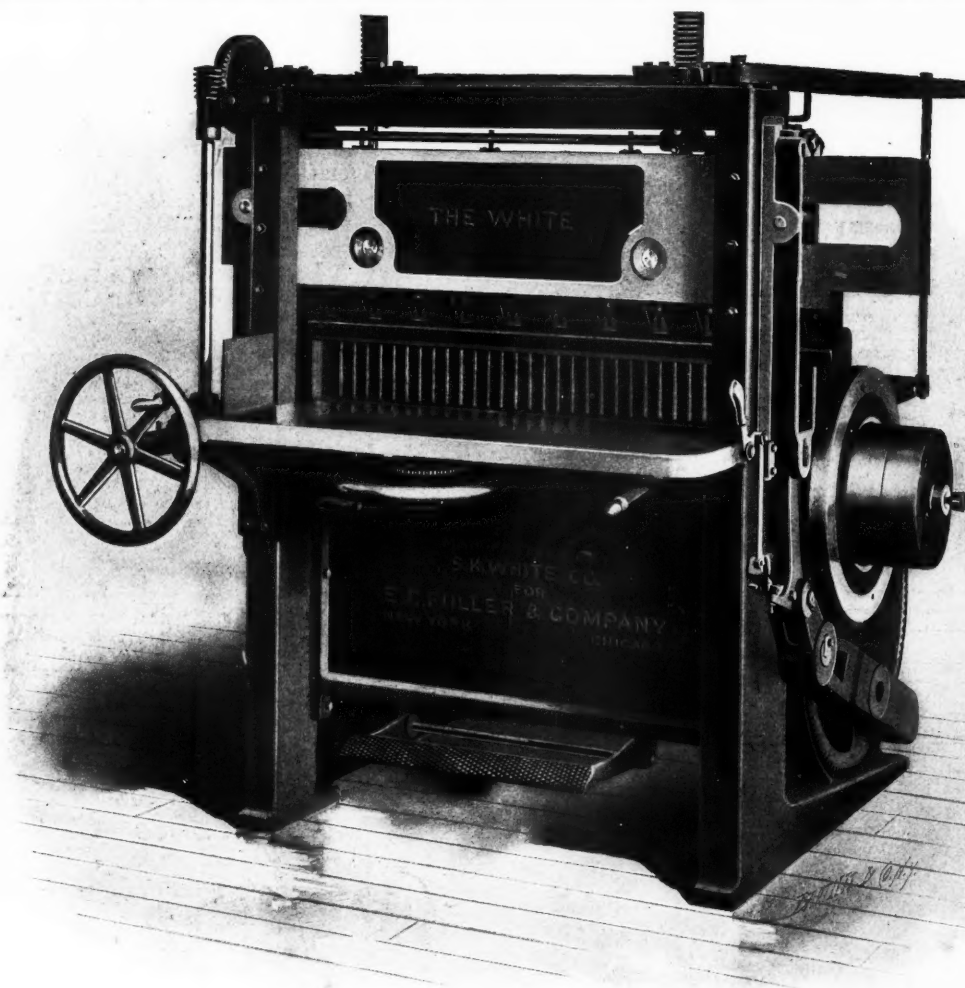
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"THE WHITE"



The Best Paper Cutter Ever Produced

(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

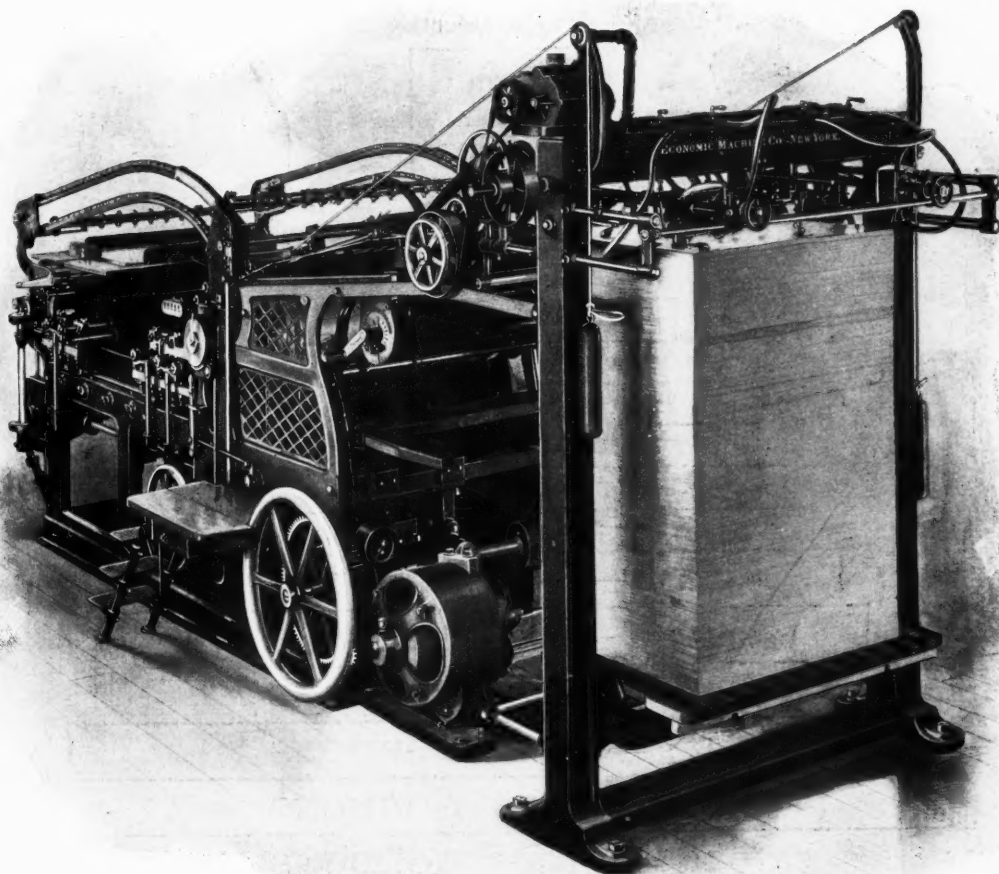
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Automatic Paper-Feeding Machines



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OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without *increasing* the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

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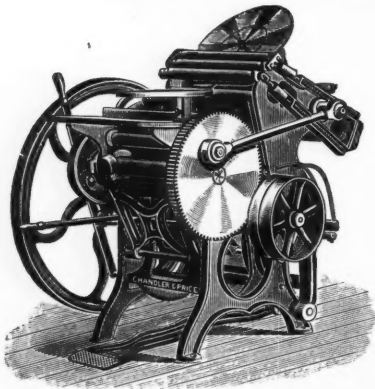
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E. C. FULLER & CO.

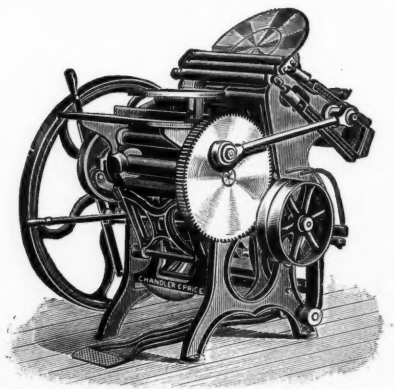
NEW YORK

The Chandler & Price Press Pyramid

SHOWING ACTUAL SALES AND DELIVERIES OF THIS RENOWNED PRESS
FROM DATE OF THE BEGINNING OF BUSINESS UP TO JULY 31, 1902



FOR
YEAR
ENDING
JULY 31



1887—311 GORDONS

1888—367 GORDONS

1889—413 GORDONS

1890—610 GORDONS

1891—652 GORDONS

1892—657 GORDONS

1893—732 GORDONS

1894—743 GORDONS

1895—1,143 GORDONS

1896—1,375 GORDONS

1897—1,086 GORDONS

1898—1,589 GORDONS

1899—1,707 GORDONS

1900—1,763 GORDONS

1901—1,634 GORDONS

1902—2,130 GORDONS

TOTAL NUMBER CHANDLER & PRICE GORDONS
 SOLD AND DELIVERED IN SIXTEEN YEARS . . .

16,912

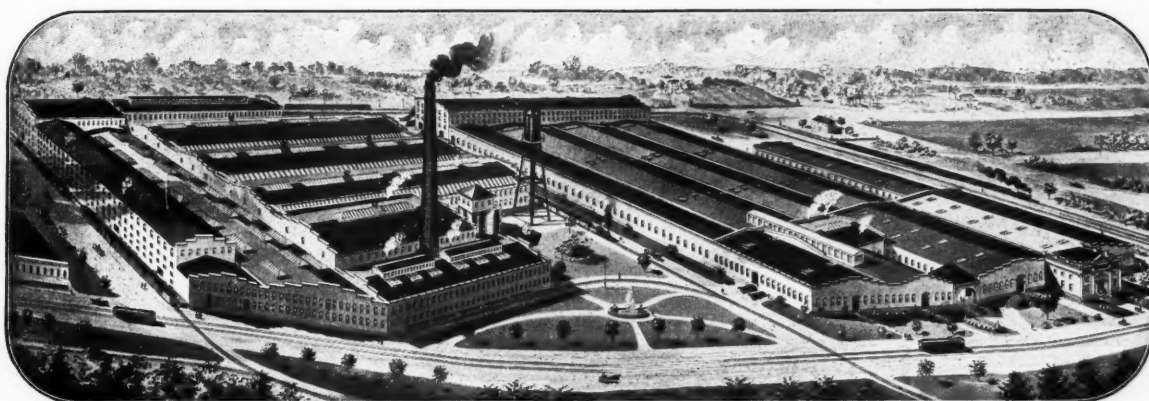
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The Largest Plant in the World for Coating Paper.

*The Printing Qualities and Color of our Paper
speak for themselves in these pages.*

THE CHAMPION COATED PAPER CO.

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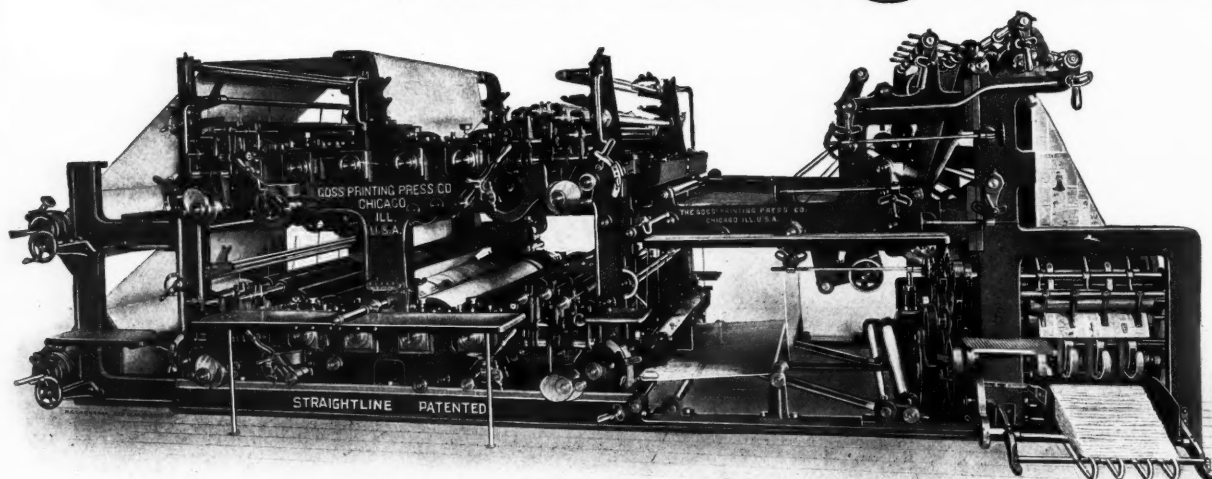
CHICAGO... 809 Merchants Loan and Trust Building
NEW YORK..... 909 Mutual Reserve Building

SAN FRANCISCO 410 Sansome Street
LONDON ... Spicer Bros., 19 New Bridge Street

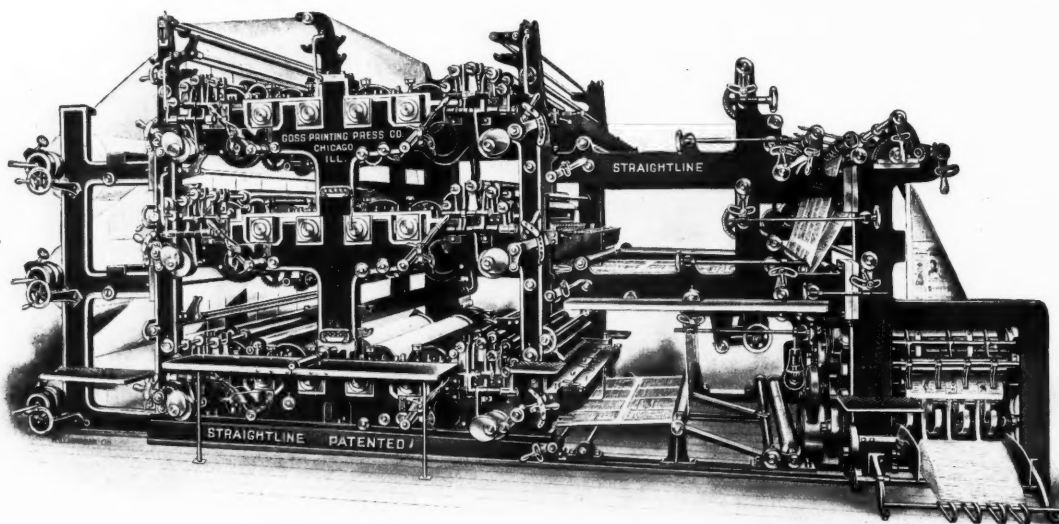
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TWO-DECK FOUR-PLATE WIDE IMPROVED GOSS QUADRUPLE STRAIGHTLINE, WITH TWO FOLDERS
Capacity, 50,000—4, 6, 8; 25,000—10, 12, 14, 16; 12,500—20, 24, 28, 32 pages per hour.



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Capacity, 50,000—4, 6, 8, 10, 12; 25,000—14, 16, 18, 20, 22, 24; 12,500—28, 32, 36, 40, 44, 48 pages per hour.

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NEW YORK, 312 TEMPLE COURT

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4-Line Logotypes, 1 to 31, with 7 Blanks, \$4.00 per Set						12-Line Logotypes, 1 to 31, with 7 Blanks, \$ 7.00 per Set					
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6	"	"	1" 31,	" 7 "	5.00 "	18	"	"	1" 31,	" 7 "	10.00 "
8	"	"	1" 31,	" 7 "	5.50 "	20	"	"	1" 31,	" 7 "	12.00 "
10	"	"	1" 31,	" 7 "	6.00 "	24	"	"	1" 31,	" 7 "	14.00 "

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TUE	WED	THU
3	4	5
10	11	<p>NOS. 10 when together, will in colors. :</p>

No. 10-6-Line.

IN setting up the blocks of No. 10 Set, no brass rule is required, as the blocks include the ruling.

	FRI	SAT
	6	7
12	13	14

No. 11-6-Line.

SUN	MON
12	13
18	19

No. 22—5-Line.

24	25	26
28	No. 26—6-Line.	

No. 26-6-Line.

13 14

No. 29 - 6-Line.

28

No. 27-15-Line.

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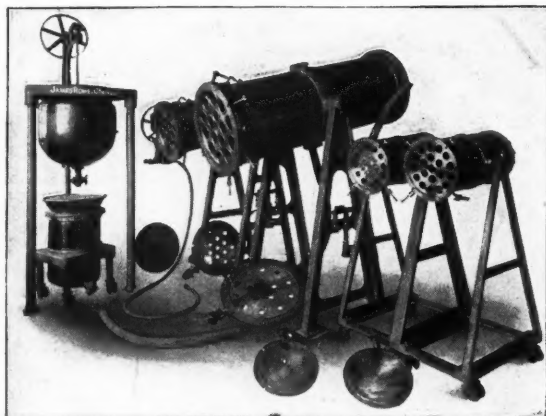
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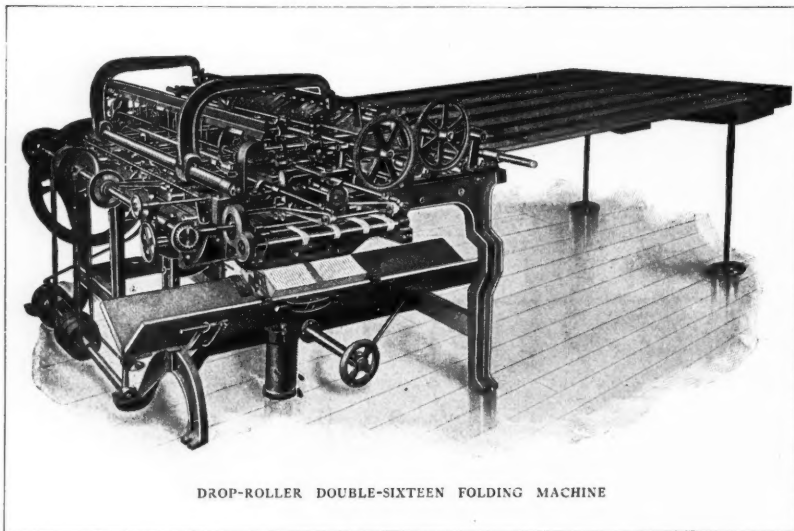
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COVER And BOOK PAPERS

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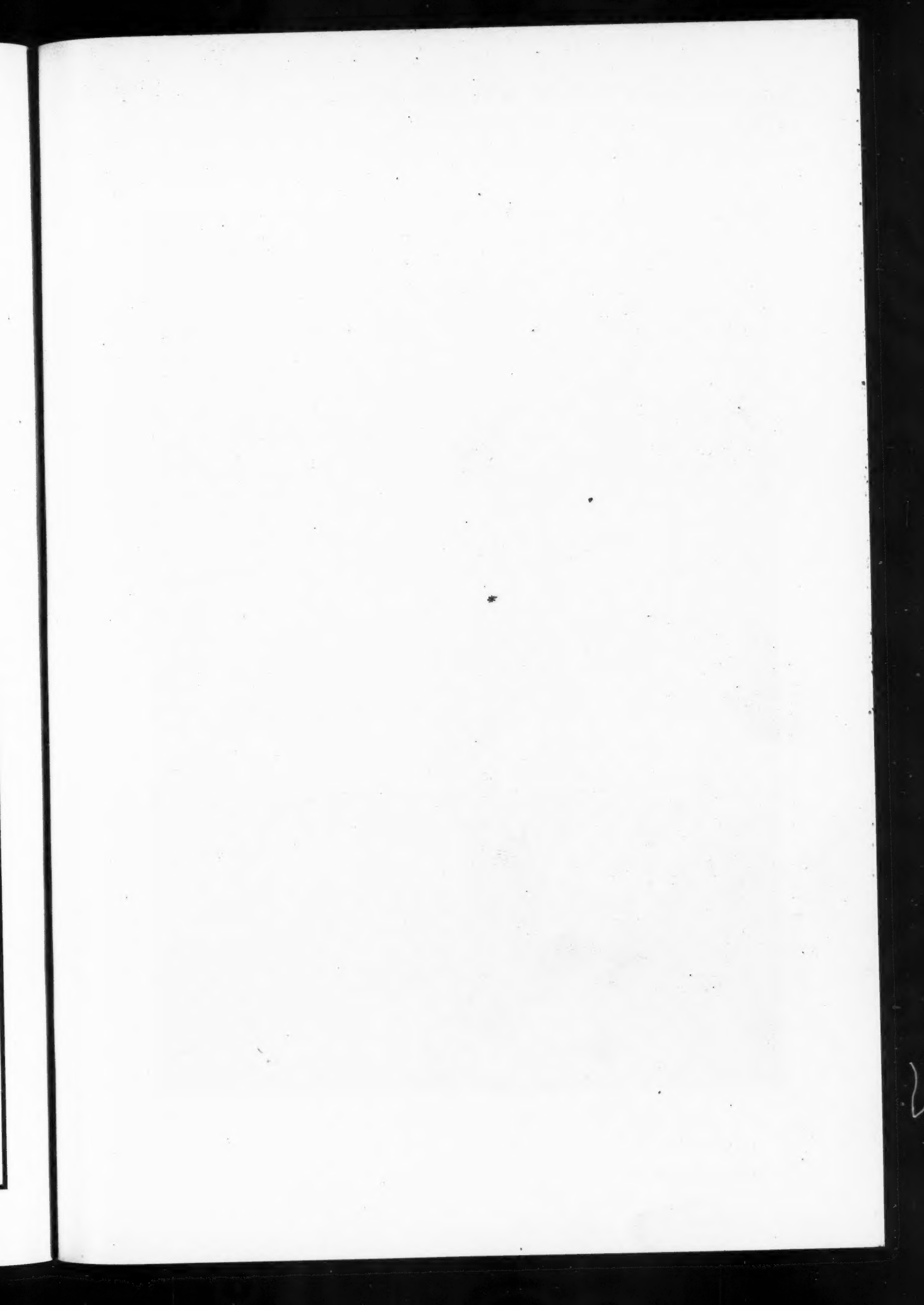
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JOHN DURST,
Chicago.

Colorwork in three printings
by
THE HENRY O. SHEPARD COMPANY,
Chicago.



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXX. No. 2.

CHICAGO, NOVEMBER, 1902.

TERMS { \$2.50 per year, in advance.
Foreign, \$1.20 per year extra.

COMPOSING MACHINES—PAST AND PRESENT.

NO. II.—BY JOHN S. THOMPSON.



THE earliest composing machines invented had for their object the composing of individual type by the operation of a keyboard, a continuous line being first assembled and afterward justified into lines of the required length by a second operator. Hundreds of machines of this class have been built, but few ever passed the experimental stage. It is only in the last thirty years that inventions have been numerous in typesetting machinery. During the fifty years preceding 1872 there were only seventy patents taken out on this class of inventions in both England and the United States, the list being about equally divided between them. Since that date the number runs into the thousands.

The attempt to mechanically compose type has been the means of producing some ingenious, not to say marvelous mechanisms, some of which were only impracticable because of the complex machinery involved. Some otherwise complete machines failed because of inability to provide a justifying device of a satisfactory nature. Others were abandoned because distribution could not be practically performed. To-day, however, these problems have been solved.

The "Pianotyp," the first of these individual-type machines, the invention of Young & Delcambre, in 1840, was used in France and England in a small way. Robert Hattersley, of Manchester, England, in 1857 overcame many of the defects of Young & Delcambre's machine, but did not put his machine on the market until 1874. The Hattersley machine has recently taken a new lease of life, and a company incorporated in England to manufacture and sell it. Works have been established at Flixton, near Manchester, England, and an effort is being made to place this machine on the market.

In 1862 Alexander Fraser, of Edinburgh, Scotland, brought out a typesetting machine which is still in

use, in improved form, in one of the government printing-offices of Edinburgh. More than ten thousand pages of the 1888 edition of the Encyclopædia Britannica were set on the Fraser machine. In this machine the type is contained in grooved trays on top of the machine, the type being pressed forward by weights. When a key is depressed, a separator, standing just above the first type in each channel, descends, carrying the first type into the grooves in the face-plate, thence dropping to the bottom of the chute and assembling in a line. A crank motion, put into action by the operation of the key lever, presses the assembling types forward. From six thousand to twelve thousand types per hour is the capacity of the Fraser, which requires two men, one to operate the keys and another to justify the lines. A feature of this apparatus was a separate distributing machine, the operator of which, by reading the type as it passed along and touching corresponding keys of a keyboard, caused the letters to be distributed into separate channels. The matter was placed on a galley on top of the machine, a pressure device pushing the type forward as fast as the lines were distributed. Behind the first letter was a steel pusher, which separated the type, letter by letter, as the keyboard was operated, causing it to be advanced into a channel provided with switches, which conducted the type into its proper compartment. The switches were operated by the depression of the keys. The distributing machine was practically a reversed composing machine, the capacity of the distributor being from thirty-five hundred to five thousand letters per hour. Later an entirely automatic distributor was designed for this machine, the type being fed, line by line, into the distributor and returned to separate channels by special combinations of nicks, these channels when full of type being transferred to the composing machine.

In 1871 Charles Kastenbein patented a machine which showed a number of improvements in the

method. An automatic distributor was also provided with this apparatus, the power for both machines being supplied by the operator working a pedal. The *London Times* at the present time uses this



FRASER TYPESETTING MACHINE OF 1862.

style of composing machine, the type, however, not being afterward distributed, as it is the product of the Wicks Rotary Typecaster, and is furnished daily and after once being used is remelted. The manufacture

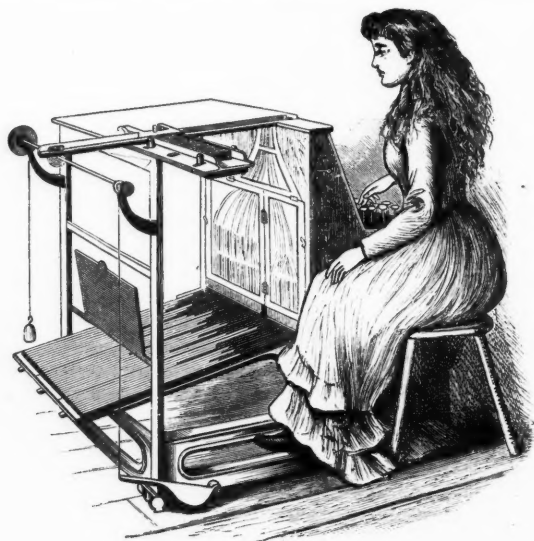


THE FRASER TYPESETTING MACHINE.

of the Kastenbein, views of which are here shown, has long been discontinued. Several machines of this pattern found their way to this country, and were used

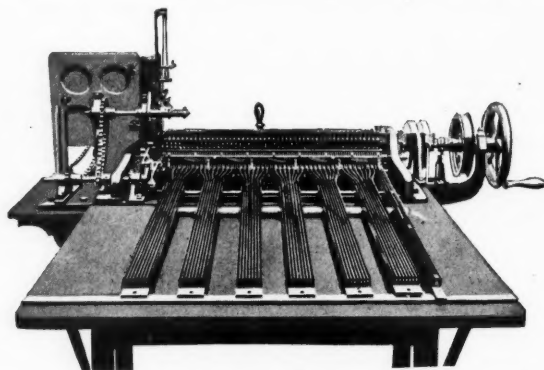
with indifferent success, until the advent of American machines caused the use of the Kastenbein to be abandoned.

No better example of the evolution of a typesetting machine could be presented than by comparison of the two views of the Fraser machine here shown. The earlier inventors of individual-type machines were content to produce a machine for each of the operations of composing and distributing, with an attendant operator at each machine, the justification



FRASER DISTRIBUTOR OF 1862.

of the type by other means than hand manipulation being thought impossible. Consequently the first typesetting machines required the services of three operators, one for operating the keyboard, one to



REAR VIEW OF THE FRASER AUTOMATIC DISTRIBUTOR.

justify the matter, and a third to run the distributor. Mechanically these machines were successful; commercially, a failure. It was not until an automatic distributor was produced that any encouragement was met by the promoters of these devices. Dispensing with the services of one attendant, the automatic distributor was one step nearer the goal. There still remained the two distinct pieces of apparatus, and the

next improvement combined these and made the composing and distributing machine in one. Automatic justification remained to be achieved by later inventors, and the solution of this problem has resulted in a perfect type of this class of composing machines.

(To be continued.)

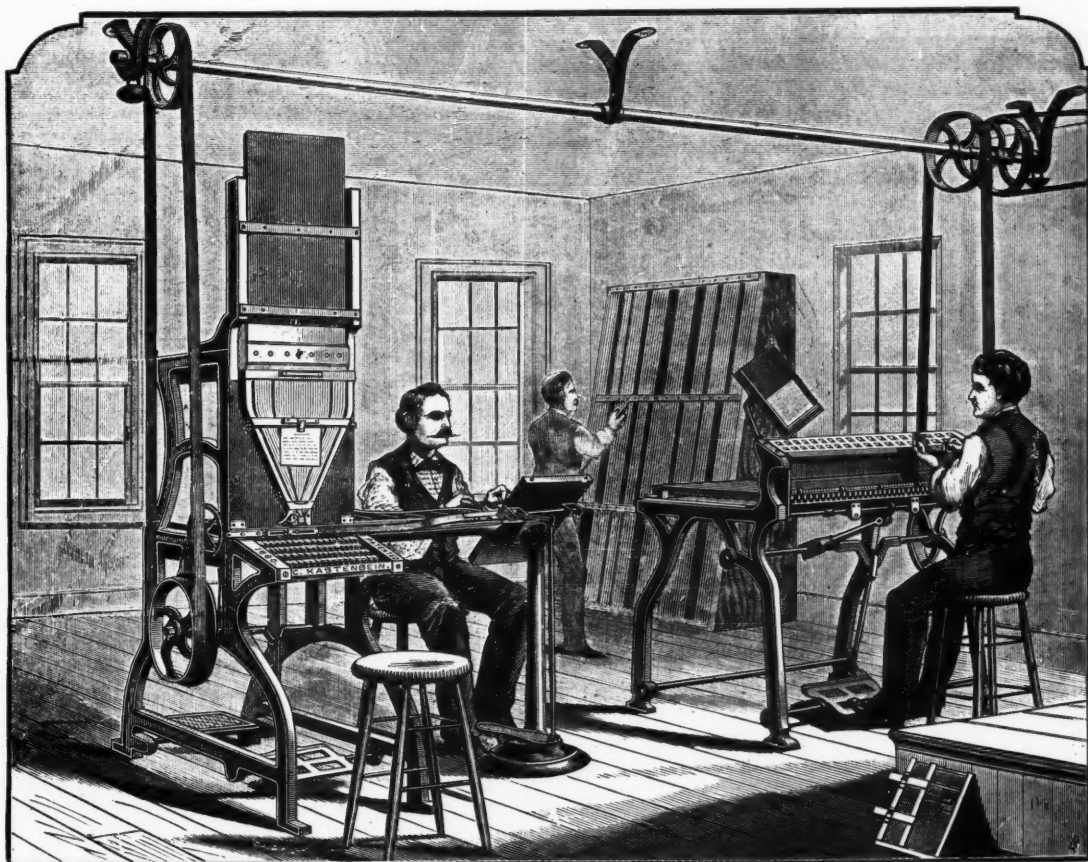
Written for THE INLAND PRINTER.

CLEAN FORMS.

BY F. W. THOMAS.

FEW printers realize to what an extent good press-work is dependent on clean forms and cuts, especially half-tone cuts. Type forms, particularly

the face of the type and deposits it on the shoulders and in the hollow spots is sure to lead to bad results. Good lye, hot if necessary, with a reasonable amount of scrubbing with a good brush, followed by a thorough rinsing with clean running water, does the business and does it right. Forms containing wood base cuts should have the cuts removed temporarily and furniture inserted and then cleaned. *Thorough* cleaning should *never* be omitted. The lack of it causes delay in the pressroom, and if persisted in the type gradually gets in such a condition, and the old ink so hardened on it, that it is well nigh impossible to remove it by any ordinary means. The writer has seen type condemned and



THE KASTENBEIN TYPESETTING AND DISTRIBUTING MACHINE.

those which are used on long runs or kept standing for some time and run at intervals, gradually accumulate a sediment of hard ink on the shoulders of the letters and in the shallow hollows, that eventually climbs up and up until it reaches the printing surface and gives the printing a slurred appearance. A great deal of abominable printing is chargeable to poor cleaning of type forms. The right way is so simple as to seem needless of repetition, but there are still printers who use benzine on type forms, and who do not rinse off forms after the ink is removed from the surface. Any kind of cleaning which simply removes the ink from

thrown away as worn out when all it needed was a thorough cleaning to make it nearly as good as new.

Colored inks especially are inclined to gradually work down from the face of the type into the hollows during the process of printing, and in electrotypes plates this ink will frequently accumulate, layer on layer, until it has become so hard as to defy almost anything short of a knife or engraver's tool.

Half-tones, with their very shallow depressions, are particularly liable to this sort of filling up. The small holes in the plate, hundreds of them to the square inch, gradually fill with ink until the surface of the plate is

nearly flat and prints dull and solid, if at all. Half-tones run with colored inks, especially browns, will do this in spite of what is ordinarily considered the most careful cleaning. It is the writer's positive belief that thousands of perfectly good half-tone plates have been discarded as worn out when the only trouble with them was that they were full of dried ink. It seems past belief that a plate carefully cleaned with benzine after each run, cleaned with lye, alcohol and triple strength ammonia could still be dirty, but frequently such is the case. In the writer's own establishment a great deal of half-tone printing is done, and mostly with colored inks. Plates are used to the limit of their durability, and formerly we frequently had great difficulty in getting that clear sharp printing from them which the limited use already made of them seemed to justify us in expecting. Every known cleaning fluid was used without material improvement, and we set out on a diligent search for something which was powerful enough to remove the most obdurate brown inks, and yet not injure the half-tone. It was a long search. We consulted many experienced workmen in printing-offices and engraving establishments, as well as expert chemists. Finally we secured the right compound, and while it is very simple it is nothing short of marvelous in its action. It consists of alcohol in which is dissolved all that it will hold (a saturated solution, the chemists call it) of white caustic potash. The potash comes in sticks about the size of a lead-pencil. It should be put into the alcohol and allowed to stand for a day or so, with an occasional shaking, before using. The potash can be added a little at a time until the alcohol will take up no more, which will be shown by the excess potash collecting as a sediment. The fluid is not used like lye or benzine, but is put on the plate (flat on the stone) in very small quantities, just enough to float thinly over the face of the plate. Allow it to stand for a few minutes and wipe off and finish by cleaning plate with soap and water or benzine to remove the residue. It is entirely unnecessary to rub it in or to scrub with it. It is so powerful that it will literally boil the ink out of a plate that has been made as clean as possible with every other kind of cleaning material. We have used it for months and can not detect the slightest injury to any of our plates. It seems to have no effect whatever on copper. By means of it we have reclaimed many plates, which we had formerly supposed worn out, and it is now nothing uncommon for us to get a quarter of a million good impressions from our plates, and sometimes more. We have cleaned out electrotype borders that we had been obliged to clean with benzine, owing to the wood bases, and which had consequently become so filled up with colored inks as to be worthless. This dried ink was so hard that nothing short of a knife would touch it, yet it gave up in a moment to this powerful cleaner. The rapidity with which it works, and the absolute cleanness which it gets will make it invaluable to printers making much use of half-tones with colored inks. The writer has seen a form of half-

tones, which had been used but a few times, defy the pressman's best efforts at proper printing; has seen hours wasted on the press because the trouble was thought to be in the ink or rollers, for the form had already been cleaned with pretty much everything, and it did not seem possible that the cuts could be filled up. He has seen that form cleaned with this compound, and in five minutes running and giving the most beautiful results, where before nothing but a smudgy effect could be secured. A compound which will do this is just about as near to magic as the printer may expect. We simply could not keep house without it, and offer the results of our investigation to other printers, hoping it may be of as much help to them as it has been to ourselves.

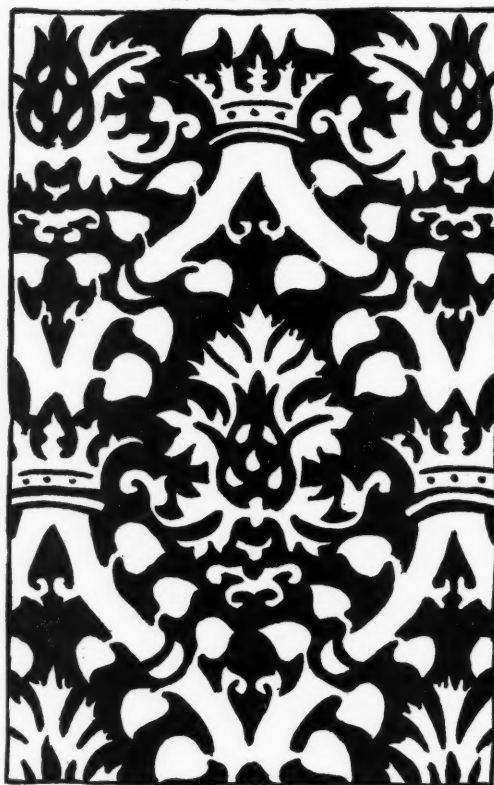
Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. VI.—BY ERNEST ALLEN BATCHELDER.

A PERSON who discovers a source of enjoyment in the rare qualities of design, shown in Plates XXXI and XXXII, may be said to have made encouraging progress. To understand and appreciate such

PLATE XXXI



work is to turn to it again and again for study and inspiration. It survives as a graphic reminder of days long past, when men received compensation for trying to live up to their ideals; when there was less hurry in

*Copyright, 1902, by Ernest Allen Batchelder.

the world and more time for thought and care in the perfection of a piece of work. Beauty in common things was the rule, not the exception, for workers were craftsmen in those days, designers as well as artisans, hence something well done was more highly esteemed than speed and cheapness of execution.

PLATE XXXII



Workmen knew the joy of work, because the whole man, mind, eye, hand, heart and soul, entered into the completion of a task. Too many of us in these days work eight hours per day for a consideration, and spend the remaining sixteen hours trying to forget our work.

The two designs mentioned are of velvet brocades made in Italy during the sixteenth century. That century stands in history as a period of notable achievement in design, in the Orient as well as in the Western world. The Japanese workers in pottery, bronze, lacquer and ivory, the sculptors, the builders of temples and the print designers seemed imbued with the same spirit of beauty that entered into the work of the painters, sculptors, weavers, printers and craftsmen of Europe.

We are not aiming to design velvet brocades; but let us see what can be found in these two designs that will be of value to us in the present stage of our work. In the first place it must be understood that the originals were not in black and white. To the statistical skeletons here given add a beautiful harmony of two tones and the soft transient texture of velvet and we have an exquisite symphony in tones, measures and

shapes. But even with the loss of so much that is desirable there is still sufficient material for profitable and continued study. Good designs are good to the core and not of passable interest at first glance alone; they will bear analysis.

It is well to note that the limitations of design have been frankly met; no effort has been made at concealment, quite different from many of the florid, realistic wall-papers and textiles of to-day, in which the designers would seem to be trying to make us believe that geometry and mathematics play no part in their art. The motif in both plates suggests Nature; but the results are sufficiently abstract in character to bear out the assertion that the artists' chief concern was to plan a rhythmic, carefully balanced, harmoniously related arrangement of lines and areas, all in accordance with Nature's principles though not in direct imitation of her. Care has been taken not to trespass upon the domain of the painter, and place before us a naturalistic rendering of flowers and leaves. A botanist would certainly find it hard to classify the designs. There is a splendid inter-relation of parts to be found on further examination, particularly in

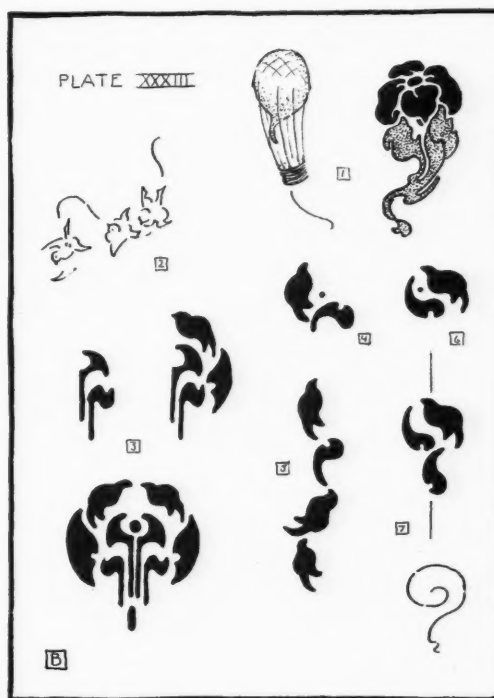


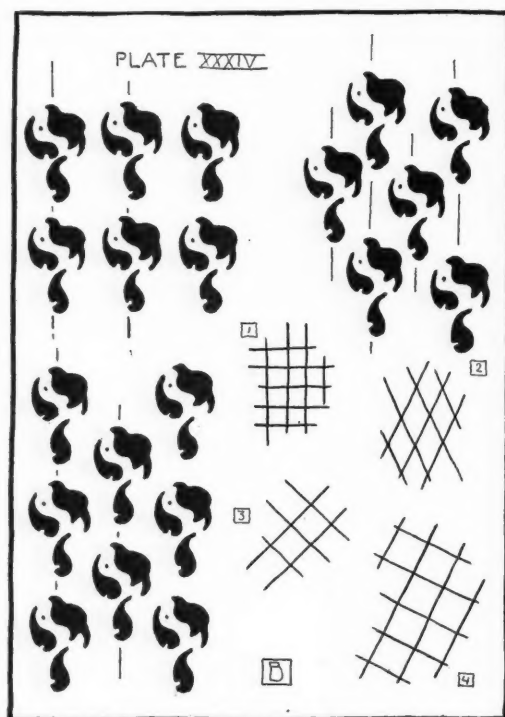
Plate XXXII. Then, too, there is such a careful distribution of blacks and whites that neither asserts itself at the expense of the other, all accomplished in such way that one is led to marvel at the refined skill of the designers.

With these plates before us perhaps it would be well, at this point, to define one type of *tone balance*, even though no problems have yet been given involving the question. The *simplest* type of tone balance

is gained by an even distribution of *two* tones in such way that neither shall dominate. A reference to previous plates will show several examples that may be properly included within the meaning of this definition, as in Plate XIII, Figs. 2-3, Plate XXIV, the Japanese sketch in the upper right-hand corner, etc.

It is for just the things found in the two designs now shown, that we are going to try in the present problem, in a modest way to be sure, with the set of spots given in Plate XXVI. Let us have results in which there is rhythm and balance with symmetry (Plates XXXI-XXXVII-XXXVIII), while in others there will be rhythm and balance without symmetry (Plates XXII-XXXIV-XXXV-XXXVI). This problem demands more time and greater perseverance than previous ones, but the results have additional charm, for there is more of grace and beauty of line, and an opportunity for one's imagination to express itself more freely, yet strictly within the bounds of the principles thus far defined.

This work will have to be divided into two parts. The first step is to make a unit that will be rhythmic



in itself; the second step is to develop that unit over a surface in regular repetition. Various units capable of pleasing repetition were shown in Plate XXVII, and with the experiments made in the last lesson a certain familiarity with the spots has been acquired. Examine Plate XXXIII for additional suggestions along the same line. What constitutes a rhythmic unit, one that will appear to possess life and motion, without the necessity of repetition? Some writers

have divided forces in Nature and art into two broad, general types, static and dynamic. In architecture, for instance, a pyramid would be considered as static, a construction suggesting immovability. Egyptian architecture is of this character; one feels oppressed by the permanence and solidity of the structures that remain. Perhaps the designers were influenced by the

PLATE XXXV



long, flat horizon lines of the desert, or by the sluggish current of the Nile, for in all their work such lines are in evidence. In direct contrast with this the work of Greece, while none the less substantial, is more in sympathy with our way of thinking, for it suggests vigor, vitality, action and the joy of present life, rather than death and the uncertainties of a future life. Those designers of Greece must have found inspiration in the dancing waters of the Mediterranean, or in the beauties of the hills and mountains about them.

In Nature we might liken a toad, providing it is pardonable to descend so abruptly from the sublime to the commonplace, to a static force. He would not be cited as an example of rhythmic, graceful movement. But the flowers and trees, under which he lives, represent this other force, a reaching outward and upward into the air and sunshine. Note the unfolding of the morning-glory, or the stately upward spreading of the elm. It is the increase of interest and importance, as the eye ascends, in each case that gives a sense of life and action. And so in the art of Greece we find a similar uplifting force. The architect made

the capital of his column or the cornice of his building of the greatest interest, and on these features he placed his finest work.

This line of reasoning can not be carried to an extreme in the problem at hand, though it contains ideas that may be of service, for our task, too, is to construct something that will be associated in our imaginations with rhythm. This association may lead us to think of the flight of birds, the opening of a flower, a boat, a balloon, or, in fact, anything suggestive of motion.

Plate XXXIII, Fig. 4, shows three spots that are unrelated; the eye is unable to grasp all three of them at once. There is more of unity in Fig. 6, and certain features at the bottom of this result may lead to the addition of another spot, as in Fig. 7. Here we have something that seems capable of action, associate it with whatever we choose. Fig. 5 shows one thing to avoid. Here there is a certain relation of curvature, but there are so many weak points in the line that the

PLATE XXXVI



attention is not held. It is too loose in construction; the spots should have been grouped more compactly. Another thing to avoid, as a general rule, is the use of a spot one side up in a unit, and then its use turned the other side up in the same unit, for if you associate the movement of a spot in one direction, upward, to turn it about is to oppose this with a downward movement, which causes lack of harmony or "contrary

motion." It is as if flowers were to grow on both ends of a stem; a sense of inconsistency would be felt.

Now, let me take Fig. 7, and see if the result will repeat successfully over the surface. This brings us to the second step in the problem. The general plan of this course does not contemplate any extended

PLATE XXXVII



analysis of the anatomy of pattern, nor, indeed, would this be the proper place for such analysis, if it were to be given. Plate XXXIV offers sufficient material for present purposes. The unit should be carefully drawn on a small piece of paper and painted black, with a vertical line extending through the center. Then take a clean sheet of the transparent paper and draw a light pencil line through the center from top to bottom. Place the small sheet containing the unit beneath the transparent paper, in such position that the two vertical lines coincide; trace the result. Similar care should be taken with each tracing of the unit, in order that regularity and unity of direction may be secured in the final result. Having traced the first unit, where will the next one be placed? This must be ascertained by experiment, perhaps by several experiments. To answer the question would be to do your thinking for you, the thing it is hoped to avoid. In fact, the question could not be answered in a way to produce satisfactory designs, because everything depends upon the size, shape and general character of the unit of repeat. Move the small sheet about under the transparent sheet; try the effect of the unit above, below, at one side, before making the second tracing,

for when the unit has been twice repeated you have secured the key to the design; the spacing of the rest of the repeats must be the same. Try to think of the appearance of the design when completed. It is difficult to do this at first, though it is the way in which a designer works. He acquires ability to think of the completed result, while still planning the general features; with the whole in mind he develops the parts. This brings unity of treatment. But to attain to this end experience must be his most valued teacher. Persistent, eternal, dogged study, observation and

found with it. As it is, the effect would be improved by either raising or lowering the alternate repeats, in order to get the angles shown in the other plates.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXVIII.—REVISING ON NEWSPAPERS.

MANY newspapers are sent to press without revision of proofs, and they are replete with errors of all kinds, as might be expected. Revision is far more necessary than some people think it is. A newspaper without many errors, on which the matter had been merely read and corrected once, would be simply a marvel. Yet some publishers confine the work of proofreading to the quickest possible rushing through it just once, and demand that every error shall be seen and marked in that one hasty reading. Of course they never secure even a decent approach to perfection in this perfunctory way, and proofreaders who work for them are fortunate in the fact that their employers generally are not able to discern nearly all errors in print. One evening newspaper in New York, some years ago, had no proofreading at all, simply depending on having each compositor read over his type after he had set it—which many of the typesetters never did. It was not very long, however, before the abominable condition resulting forced the publishers to insist upon the employment of a proofreader.

Such conditions as these have become exceptional, although not yet sufficiently uncommon, and it behooves every proofreader to be prepared to revise proofs as well as to read them with a copy-holder. We say "prepared to revise" advisedly, for we know by experience that the work can not be well done by a person not trained for it. This assertion is suggested by the knowledge that oftentimes revising is intrusted to those who are not qualified to do it. The practice is not uncommon in book offices of having the copy-holder revise proofs, on the supposition that such work, being merely a matter of comparison, can be well enough done by any one. As matter of fact, revising demands something more than mere comparison, and is never adequately handled by any but a thorough proofreader, even when the proofs are from actual type. Machine composition demands technical accomplishment and close application even more than type-work does, whether on books or on newspapers, because of increased liability to new accidental errors in making the corrections.

All daily newspapers are subject to restrictions of time that absolutely preclude any possibility of general accuracy. Much of the news simply must be printed with only one reading, some of it with none. However, as a rule editorial and special literary articles are revised, and very commonly as much of the news work

PLATE XXXVIII



experiment—these are the things that go far toward the development of what is commonly referred to as the "knack" possessed by the successful designer. There are no short cuts to success, and the tortoise very often arrives at the journey's end before the hare.

No construction lines will be needed in this work other than the vertical lines. The lines at the bottom of Plate XXXIV are added to show the directions that the repeats may assume. In the three examples, numbered 1-2-3, it will be seen that the angle of the repeats to the right and to the left is the same. Fig. 4 shows something that it is well to guard against, a result in which the lines of repeats are at different angles. Plate XXXV shows the effect of this sort of thing. Here the relation of parts is good; but the straight, formal line of repeats from left to right is out of harmony with the general movement from unit to unit. Wherever the eye may glance it is abruptly hurried away to the right by those strong, dark lines, in spite of a desire to follow the more pleasing rhythm in the other direction. If this design were intended for a wall-paper or a hanging, serious fault might be

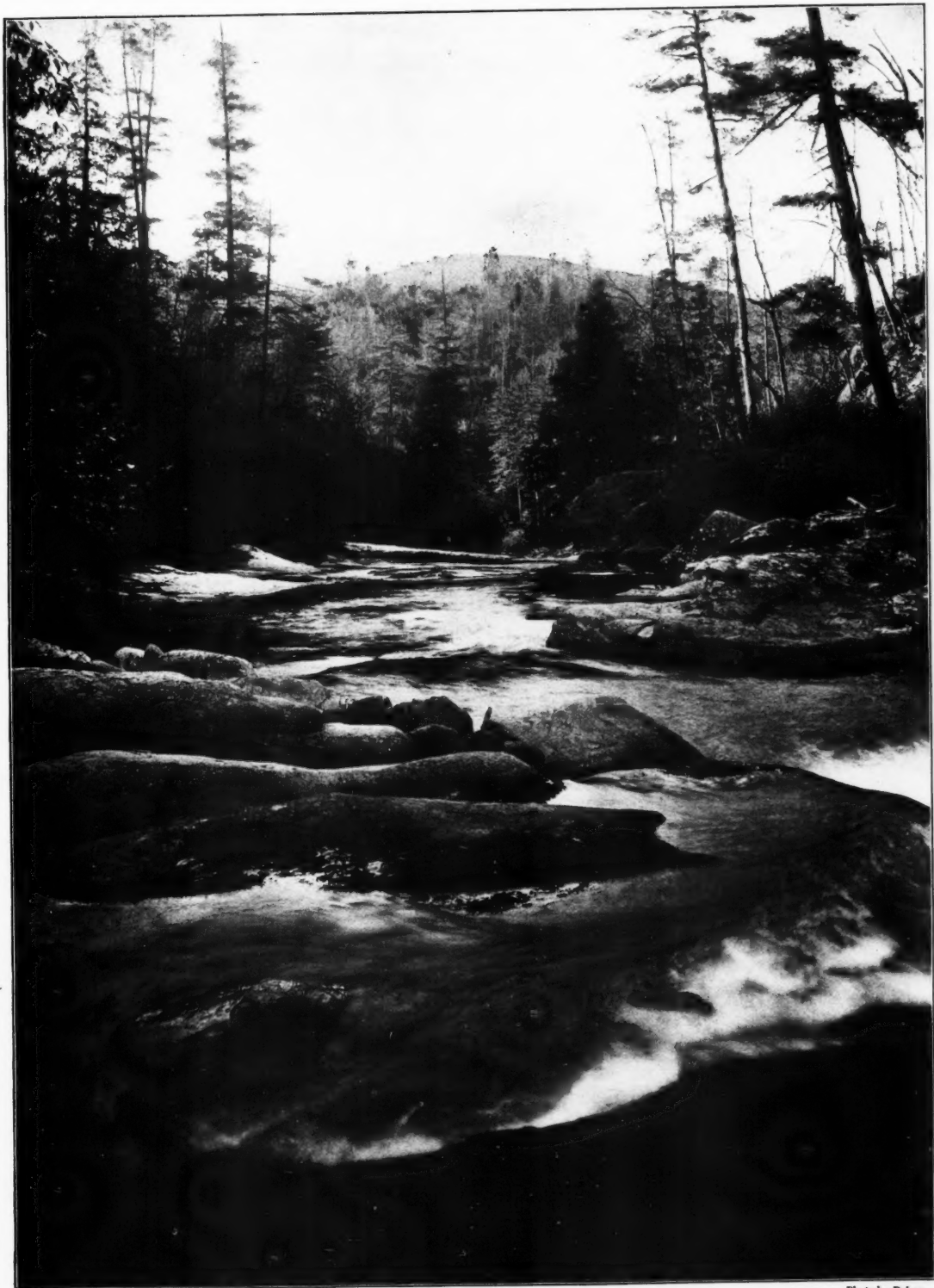
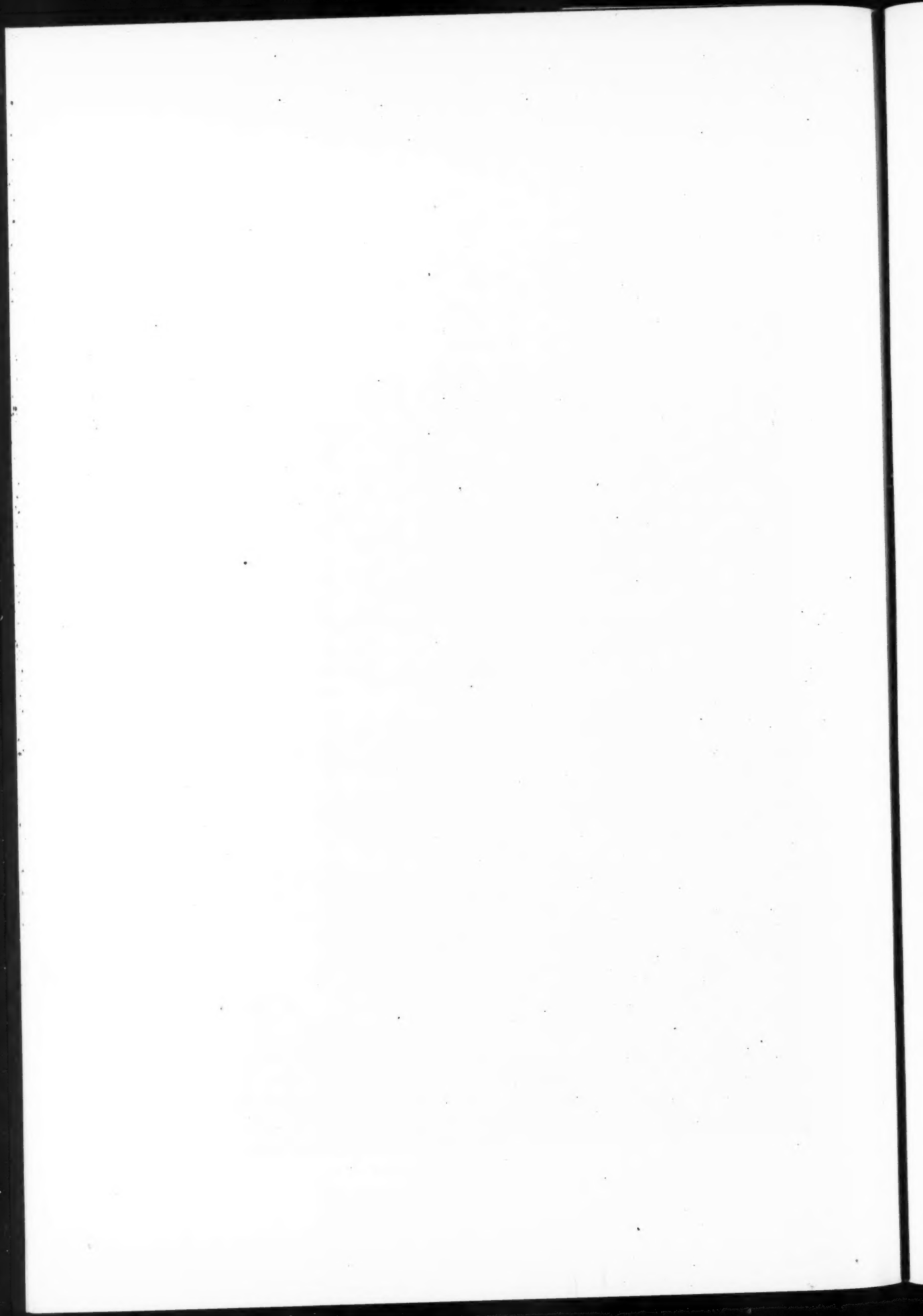


Photo by Baker.

ON GREEN RIVER, NEAR ZIRCONIA, HENDERSONVILLE, NORTH CAROLINA.



as possible. For work done with type, a careful verification of all new letters, in the line where they have been substituted, will suffice, as single letters are corrected by merely removing the wrong one and inserting the right one, without disturbing any others; but, of course, when a new word is inserted, or when any correction is made that requires changing more than one line, every line that has been changed must be read carefully. On work coming from machines that cast each line in one solid bar of metal, verification of the new letter or letters is not sufficient, and the impulse to examine only the letters substituted in the marking is the greatest pitfall, which the proofreader must unceasingly ward off. Even a single letter or point can not be changed without resetting the entire line, and this fact opens the way for new errors to appear, not only in the place of the one first marked; not only, either, elsewhere in the line where the correction was marked; but often in places where nothing but eternal vigilance and constant remembrance of the liability will enable the reviser to find them.

One of the commonest errors in proofs for revising consists in the misplacing of the new lines. This is not only frequent in the work of the typographical correctors, but is frequently overlooked by revisers. How this comes to be so is a puzzle; but it is a fact. Possibly a natural tendency to undue haste might account for it. Most often it occurs when two lines not very far apart begin or end with the same word, so that the corrector, seeing a line that looks like the new one he has to place, takes it out and puts in the new one, in the wrong place, thus making matters worse instead of better. However it comes about, undiscovered mistakes of this kind are as unfortunate as anything could be, for they utterly spoil the connection of the reading. Such errors are never found in work done with type, and most proofreaders, as yet, have not sufficiently recognized the difference between type and machine work. It is only too easy to fail in either kind, and for this reason it may be well to cite an actual occurrence, as a lesson in what to avoid.

The writer had occasion recently to read a proof of a galley of matter for a very important book, which is set by machine, after it had been revised by the head proofreader in the printing-office. A new paragraph had been added in typewriting on the preceding proof. This contained the statement that a military company had been disbanded, instead of which appeared in proof, after revision, "dispensed," which the reviser had left uncorrected. It was his duty to compare closely what had been set with what was written, and to make the reproduction exactly like the original. He had evidently read the paragraph on the new proof, because he had marked other errors in it. How a man could read the sentence, and fail to see that one of the words in it made absolute nonsense of it, is one of the phenomena of proofreading that never can be explained; that such a thing does happen occasionally, even in the work of really good proofreaders, is a

positive fact. Frequency of such occurrences shows incompetency.

The man who did this was accounted an unusually well qualified proofreader; yet it was something that no workman ever should do—it must have resulted from carelessness, and no proofreader should ever be careless.

In the instance under notice that was not the only lapse. On the same galley were two other abominable misprints, one unseen—or at least uncorrected—by the reviser, and the other actually made worse by his marking. In the last line the words "Dramatic Works" had been substituted for another title, the operator set "Drawing Works," and the reviser had not changed it. In another place a line had been reset and put in the place of another three, or four lines below, leaving the original erroneous line in its place. The absence of the matter wrongly removed had been noticed by the reviser, and he had written in that line, but failed to make the other correction, thus making the reading even worse than it had come to him. Such a failure would naturally be supposed impossible, for the words written in did not connect with those following; but actual sight is unquestionable evidence that it was not impossible.

This occurred in work that was to be read again twice before printing, and so these errors were not at all likely to appear in the final product. But on a newspaper the revising would probably have been the last opportunity for correction, and the result would almost inevitably be the proofreader's loss of his employment; for that was enough to justify discharge.

On newspaper work, when revising is done at all, it should be done with the utmost care that every correction be seen in its order, when possible; sometimes it must be done hastily, and haste is at least a slight excuse for oversight. Machine work, however, demands revising, and the machine paper where revising is not done will never be decently correct.

If a reviser on Linotype work does not read through the line with even one letter changed, he may overlook a worse error, for the whole line is new; moreover, he needs always to make sure of the proper placing of the new line, by reading the lines preceding and following. If the line with the original error has not been renewed, in its own place, he should always look carefully elsewhere, for very often in such a case some other line has been removed and the new one inserted there. These two points need to be always kept in mind. Failure to think of them is almost sure to be disastrous.

(To be continued.)

USEFUL IN HIGH SCHOOLS.

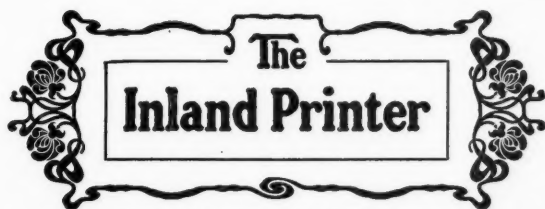
Find enclosed \$2.50 to renew subscription to THE INLAND PRINTER for Evanston Township High School. Make bill to the high school. We take it for our drawing department, finding in each number something of service for it. It seems to me that every printer in the country who desires to do good work would have your journal if he knew what was in it.—*H. L. Boltwood, Evanston, Illinois.*



The Critic
Copyright 1902 by J. Brock

THE CRITIC.

Photo by N. Brock, Asheville, N. C.



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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.

W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDOB & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.

A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

WHILE much may be gained by the mere attendance at conventions where one comes in contact with the foremost men of his craft, and while the value of their social features is not to be lightly estimated, still it remains that the primary and lasting benefit derived from such gatherings must, of necessity, be the use that is made of the information and knowledge of trade conditions gleaned from these gatherings in the everyday business relations. The convention should be the initial impulse making itself felt throughout the ensuing year, not the final manifestation of the activities that represent its deliberations.

A WRITER in a critical review recently expressed the opinion that it would be better for literature if half the books that now issue from the press never saw the light. Perhaps it would; but a vast army of workers are at present employed in the printing industry, and were half of these suddenly to find their occupation gone, we are sure they—being only human—would not exactly rejoice at this result of the improvement of literature. And then, who is to be the judge of what is a worthy contribution to literature? Many now famous books were not appreciated when first issued, a notable instance of this being Milton's "Paradise Lost"; and books which now fall flat from the press may contain a germ which will bear fruit in another generation. John Ruskin, in "Sesame and Lilies," makes a clear distinction. "For all books," he says, "are divisible into two classes—the books of the hour and the books of all time. Mark this distinction—it is not one of quality only. It is not merely the bad book that does not last, and the good one that does. It is a distinction of species. There are good books for the hour, and good ones for all time; bad books for the hour, and bad ones for all time."

WASTED time is the first cause of anxiety in the printing-office, as elsewhere. The most useless waste of time and trouble, and one which it seems almost impossible to prevent, is caused by the various "styles" in proofreading. The Edinburgh correspondent of THE INLAND PRINTER writes in this connection that Mr. F. Howard Collins, of Torquay, is engaged at present on the difficult task of attempting to codify the different typographical usages of British printers to a uniform style in regard to punctuation, capitalization, use of italics, contractions, quotation marks, the spelling of words in which dictionaries differ, etc. Mr. Collins has amassed a great deal of material for his task, and has the friendly coöperation of the London Association of Correctors of the Press, and others interested—in Edinburgh as elsewhere. There is no doubt that such a uniform system, if it could be constructed and adopted, would be of the first importance to every interest that has to do with printing. Of the

feasibility of the project there is of course much divergence of opinion. Our correspondent has seen the revised proofsheets of the letter A of the projected book, and reports that it represents a great amount of research. Mr. Collins deserves the greatest praise for his attempt, which is little short of heroic.

PRACTICAL support of technical training is evidently much farther advanced in England than it is in the United States. The Edinburgh Typographia offers a case in point. That association has recently moved into new quarters, and is planning to further extend its usefulness. It contemplates instruction in machine composition, and all other branches. The lecture program for the ensuing winter is said to be the best that the association has ever had. The general appreciation of the value of technical education is shown in the fact that the association enjoys an annual grant of money from the town council. What would citizens of the United States think if the municipality of Chicago, New York, or any of our larger towns should make an annual grant of \$500 or more to support a special branch of technical education?

A PRINTER'S credit depends more upon his methods than upon his bank account. Seemingly small things indicate his methods, and one of these small things is the appreciation or lack of appreciation shown in his care of the various specimen sheets sent from the foundries, ink houses and paper houses. A printer who does not love his business should seek some other line of industry. He is a misfit. What regard can a manufacturer or dealer have for a man who will tear out sheets from expensive sample books when sending in a small order, when his instructions could be conveyed by using the number or name of the material desired. Every specimen sheet or book sent out by houses dealing in printers' material and supplies contains instructions for ordering. A well-known ink manufacturer writes to THE INLAND PRINTER: "What is your opinion of a printer(?) who will tear a page from that specimen book of mine and say that he would like to have the loan of the cuts and to send along with them a half pound of each color of the ink so he can work the same for a customer of his? The books cost \$1.20 each and they are works of art, and every one appreciative of good work has so expressed himself." It is safe to say that what any one of any business sense would think of such vandalism would not be fit for publication.

ON BEING LET ALONE.

IN writing of Mr. Curtis, the wonderfully successful publisher of the *Ladies' Home Journal* and the *Saturday Evening Post*, one who was intimately associated with him in the work says: "It is my pleasure to know, more or less intimately, the principal American publishers of magazines and books, and among

them I know of not one who has the marvelous faculty of so fully letting a man alone, once he gives him his confidence, as does Mr. Curtis."

There are most potent possibilities for loyalty, interest, and intelligent effort on the part of the employed when the employer assumes the attitude of leaving a man to do his work, relying solely on his honor and mettle.

Those lacking good judgment in the selection of men seldom have that breadth of character which permits them to leave their employes unhampered by ill-considered interference. Men with only a limited amount of intelligence are very prone to feel called upon to spread it over a very large area, with the result that it of necessity must be spread very thin indeed.

If an employe who is worthy of the confidence that is reposed in him has entire charge of a department and is simply looked to for results, he will plan, manage and work to the best of his ability in the interest of his employers, feeling that he is on his mettle, and that he is in honor bound to give his best efforts to the work, knowing the exhilaration that comes of doing good work, and that if he is unsuccessful the fault will be his alone.

There is nothing that so quickly causes a workman to lose interest in his work or kills outright that feeling of responsibility that is essential to conscientious work as to be forever handicapped by an employer who insists upon directing details that should, in all conscience, be left to the employe.

If a man is competent, let him alone, but hold him responsible for what he does. If he is incompetent it is your own fault if you continue to employ him. But above all things, do not attempt to do the work that belongs to another and then expect to hold him responsible for it, nor expect him to manifest any interest in what is done, for such efforts are neither his work nor your work.

Either do the work yourself or let some one else do it.

ARTHUR K. TAYLOR.

THE GLAD HAND.

A NEW man broke into the printing business in my town once. He bought an old plant, fixed it up, added new presses and began to hustle for business. This did not please the other printers at all, and I will confess to a little feeling of resentment myself at first. Then I thought better of it, and made it a point to drop in and give him the glad hand. I told him I supposed we must have about so many shops in town and would just exactly as soon have him for a competitor as some one else, and likely a little more so. I admitted that the town did not exactly all belong to me, and that I hoped he would get his share of the good things and prosper. He thanked me very warmly and has ever since been a good friend of mine. Many times he called me up by telephone, when asked to bid on a job for some one whom he thought was a regular

customer of mine. One instance of this kind that I recollect, saved me a contract amounting to several hundred dollars, from a customer who was a little over-shrewd in trying to work each of us against the other. Long afterward it came to my knowledge that not another printer in the city had given him anything but the "marble heart." The experience taught me positively that a little courtesy and confidence between competitors goes a long way toward making better business conditions.

Give your competitor the glad hand. It will pay you in personal satisfaction and in cash.

F. W. THOMAS.

WANTED: AN AGREEMENT.

ONE does not require a prophetic soul to discern that the welfare of the workers of the craft, and to some extent, employers also, is endangered by the threatened "war" between the printers' and pressmen's unions. If recent utterances of the International officials of these unions are to be taken seriously — if they mean anything at all — conditions have well nigh reached an acute stage, and we may soon find ourselves involved, willy nilly, in an annoying, expensive and fruitless struggle. And strange to say, the "war" will in all probability be precipitated by union officials who grow almost eloquent in protesting their desire for amity with employers and employers' organizations, and who plume themselves on their ability to attain their end. It seems that at present, when they are not promoting peace with employers, they are breathing hatred for and hurling defiance against each other. The official organ of the pressmen's union, *The American Pressman*, has for the past year teemed with caustic criticisms of the Typographical Union, and especially of its officers, while President Lynch retaliated by having the recent Typographical Union convention adopt resolutions which have been designated as a declaration of war upon the pressmen, and, unfortunately, accepted by them as such. These resolutions declare in effect that the International Typographical Union, under certain conditions, has jurisdiction over pressroom employes. In other words, the Typographical Union professes to be anxious to resume its old sovereignty in affairs typographical. As it is not the purpose of this article to discuss the desirability of such a condition, but rather to point out the difficulties that beset the craft at present, it may be seasonable and profitable to briefly sketch the events which led up to the tripartite agreement, the abrogation of which provoked the present dispute.

"Back in the old days," as the phrase goes, pressmen and compositors, many of whom were pressmen-compositors, were members of the same local union, but the overwhelming numerical supremacy of compositors caused pressmen to think their interests were being neglected, and they were granted separate charters in the early seventies. This state of affairs continued without notable disturbance until the ill-

fated nine-hour movement of 1887, at the conclusion of which some pressmen wailed loudly of injustice done their fellow-craftsmen, while many compositors insisted that pressmen were the spoiled children of the union, having but to ask in order to receive, while not being held to as strict an accountability for their acts as their fellow-members. The International Typographical Union again tried its hand at conciliation by the usual method — the adoption of resolutions — but the rebellious spirit among the pressmen did not subside, and in 1889, at a meeting of delegates from pressmen's unions subordinate to the International Typographical Union, the International Printing Pressmen's Union was born. At the Atlanta convention of the Typographical Union the question was up for discussion — it would be a stretch of imagination to say the matter received consideration. That was precluded by the intense hatred displayed toward the "seceders" by the "loyal" pressmen, who sneered at the new union as being a paper organization, and, after a few speeches from pressmen delegates and spellbinders on their behalf, belittling the character of the principal seceders and loudly extolling the dignity of the International Typographical Union and its officials, the convention adopted "robustious resolutions" placing the ban on the new union, the delegates evidently thinking that the matter was settled. But events showed that the "loyal" pressmen had underestimated the strength of the secession movement and had consequently misled their fellow-delegates, and, indeed, in the end some of these "loyal" delegates were in the camp of the seceders. The action, or really nonaction, of the Atlanta convention was followed by years full of crimination and recrimination incident to a war that was waged so fiercely that members of one organization filled positions left by striking members of the antagonistic organization. Many things were done in defense of the rights of members and to maintain the "dignity of the organization" that must have been as humiliating to the officials as they were at variance with the ethics of unionism. That such a state of affairs could not last was clearly seen by a few on both sides, and after a successful fight against the pressmen in an important office, the printers, being harassed by the introduction of machines and the prevalent panics, made overtures for peace, which resulted in the tripartite agreement, the renunciation of which has led to the present era of threats and counter-threats.

The situation now is, as nearly as possible, analogous to that which existed after the adjournment of the Atlanta convention in 1890, and it is pertinent to ask why the unions involved should be compelled to live over again the worries and heartburnings which intervened between that time and the signing of the agreement. If it is to be another war it is almost a certainty that it will be more intense and disastrous than the previous one, with a strong probability of the employers being compelled to take sides in self-defense. Many reasons can be advanced to support

this belief, and those who think otherwise probably forget that the pressmen now constitute a recognized labor organization with thousands of members and a well-filled treasury, whereas twelve years ago their union was poverty-stricken and an outlaw in the eyes of the American Federation of Labor, and the value of recognition by the latter body is no small consideration in a fight of this nature. The printers are in every way better equipped for the fray than they were in the nineties. They are on excellent terms with the newspaper publishers and are reasonably certain of freedom from molestation from that quarter; they also have more money than ever before, and what is more to the point, the officials have better control over the actions of members than heretofore; but above all else it is improbable the Typographical Union will encounter such a paralyzing agency as machines proved to be in the former fight.

It seems that those clamoring for this conflict should, before striking the first blow, inform those interested what principle is to be conserved by the conflict, what benefit a victory will be to the victor, and if they really do not expect this fight to result as did the previous one — in the warring factions getting together and framing some kind of a working agreement. If that is to be the outcome — as is probable — why not avoid the inevitable bitterness, enmity and pecuniary loss by attempting to come to an agreement now?

If President Higgins and his followers think that they are going to send the International Typographical Union to the graveyard they are nursing a delusion, for that old and honorable organization is not to be snuffed out in the heyday of vigorous manhood, nor is it among the possibilities that President Lynch and his merry men can put a quietus on the pressmen's organization. But for argument's sake, suppose the result of all this bother were a "sweeping victory" for one of the organizations, what would it profit the victor? Instead of being one whit stronger and grander than at present it would be weakened by the struggle, and rendered impotent by the watchful activity of men who should by the natural law of selection be its friends, but who would then feel themselves forced into the attitude of enmity. When looked at from the standpoint of the individual these labor wars are found to be disastrous. There have been many such conflicts in this country, and the results are, or should be, so well known to unionists as to make a recounting of any of them here superfluous. An occasional employer may be a sufferer, and many of them may be inconvenienced for a short time, but when "the fight is to the finish," as we are gravely told this one shall be, the worker invariably suffers. It can not be otherwise, as there is no other head but his to hit. It is a cruel perversion of the aims and objects of unionism that a trade union should become a whip with which the worker beats his fellow, and more's the pity, that, as in this case, after the flagellation has been administered and all the injury possible done innocent persons, the contestants

must of necessity revert to what might be done now, if common sense prevailed.

It may be true that the pressmen are hard to deal with and do not fully appreciate what they owe to the International Typographical Union, which is not inconsiderable, and it is probably also true that the printers are overly jealous of the rights and prerogatives of their fifty-year-old organization. But these are mere outcroppings of human frailties and should not prove insurmountable obstacles to the bright minds of officials who daily prove their capacity as diplomats in dealing with employers, though it is to be regretted that in this instance they are to the forefront among the unreasoning and vindictive jingoes of the craft. Have these gentlemen any conception of the mire of misrepresentation and deceit through which they may be compelled to drag their organizations, and the consequent moral degradation and debasement of character which must ensue? If they have, they should hasten to inform us where and how they expect to secure adequate compensation for the trouble and possible disaster they invite. To the ordinary mind it seems that any peace would be more honorable than a reversion to the ugly and undignified acts which marked the last struggle, and which will be repeated in intensified form in the near future if a truce is not declared, and a ground for common agreement found.

IMAGINARY PROFITS.

A CHANCE delay between trains once left me in a strange city, and in wandering about town, killing time, I happened to note a neat three-story brick building, occupied by a printing-office. I went in, introduced myself to the proprietor and chatted with him for a while about conditions in the trade. Among other things he said to me, "I figure I am making about three thousand dollars a year, but I only spend about twelve hundred, and I'm hard up as — all the time; now why is it?" I told him I did not wish to take any liberties with his affairs, but that if he cared to show me his books possibly I could tell. He skirmished about the office for some time, and finally found a small day book and after looking in it he said, "D——n that boy, he never will post up this book." He was one degree better than the man who once told me that it did not pay to keep books, that it was more profitable to spend the time doing another job. This man meant to keep books, but he did not do it. He had \$10,000 borrowed from a relative. He had a large stock room, and no check whatever on what was taken out of it. Dozens of small items were not kept track of at all. With a considerable capital — mostly borrowed — and with quite a good-sized business this man was going on purely by guess. The little book-keeping he did was worse than none, for it misled him. He imagined he was making more than he was. He knew nothing of what his work cost him and nothing definite as to what he was making, except the disagreeable but positive fact that he was "hard up as — all

the time." What wonder that he exclaimed, like Mrs. Katzenjammer, "Vot iss?"

A great many printers are deluded with imaginary profits. They charge up as increased capital items the like of which would be put in the expense account in any other business. They make no adequate allowance for wear. When an old press is replaced with a new one, they do not charge up the sacrifice on the old one to expenses. When old type is sold for pot metal, they do not charge the difference between its cost, less what they may possibly have allowed for wear, and the selling price, to expense. If some stock is spoiled or they use royal for folio, because the folio is all gone, they keep no track of it. If stock is used for tympan and wrapping, which was bought for use on jobs, it is passed unnoticed. All this leads to a showing of profit that is largely imaginary.

There is great danger in imaginary profit. It leads to cutting prices. It leads to additional unwarranted investment. There is no gain in deceiving one's self, even if the deception is complete for the time being. Be sure that the profits you are counting on are real, and if they are too small try to remedy the condition, but not by deluding yourself with imaginary profits.

F. W. THOMAS.

Written for THE INLAND PRINTER.

FILLING AN AD-WRITER'S POSITION.

BY HENRY FERRIS.

AS ad-writing is a new business, there has not been time for rules and customs and traditions to grow up about it. If you go into a printing-office to learn the trade, you usually find that the business runs in certain well-defined grooves—perhaps ruts would be a better word—established and worn deep by custom, and that it is pretty hard to get far away from them. In ad-writing, on the other hand, your troubles will more probably come from the absence of any rules or precedents to guide you. There is usually no one to teach or help you; you must learn for yourself, as best you can. There is no established rate of pay. Ad-writers get all the way from \$5 a week up to perhaps \$25,000 a year. There are no rules as to an ad-writer's duties. Sometimes he is a bright boy who begins his day by sweeping out the store; sometimes he is a magnate with a suite of offices, to whom the other employees look up with awe and envy. Ad-writers usually have to learn without any help, to fix their own duties, pursue their own methods, and decide what their pay shall be—and get it if they can.

I have said that the place to learn ad-writing is probably the place where you now are. At the same time, that is probably not the place to stay in forever. Ad-writing for large businesses pays best, of course; and large businesses naturally are found mostly in large cities. An ambitious ad-writer, while making the most of his present situation to learn, to get practice, and to make a start, should always keep his eyes open for larger and better things. If he can get a posi-

tion as assistant in an advertising department already established, such as that of a large grocery, clothing, or department store, it will give him a good opportunity to observe and learn, to get wider experience while earning a salary, and finally, perhaps to step into a higher position, where he will be able to do things in his own way, and put into practice the skill that he has acquired.

It makes me smile to recall my own start as an ad-writer. It came as near to being thrown into the water and told to swim as could well be. To be sure, I had had experience as printer, proofreader, editor, and publisher, and I had as editor sometimes written advertisements for advertisers in the paper; but of a department store I knew about as much as a dry-goods clerk knows about a Linotype—and it was into a department store that I went. The superintendent walked me around the store for half an hour, while one of the firm was getting rid of my predecessor, who had developed too strong an appetite for stimulants—but this I didn't know until afterward. Then I was taken into a corner, where stood a chair and a desk, with a few notes on scraps of brown paper, and told to get up the next day's advertisement.

Well, I did it—and I have that advertisement yet. I suppose it might be worse, though at this time I can hardly see how. It was about two columns long, and consisted chiefly of very strong "brag." It was all in plain pica old-style type, without any display, that being the style followed in that store at the time. It was chiefly remarkable for the absence of any real information about the goods—and for that, considering the circumstances, I think I ought to be forgiven.

It was not long, however, before I began to learn how the store was organized—that there were some forty departments, each with its head, or "buyer," who was under constant pressure to sell more goods than in the same month of the last year, and who was anxious to have all the help that advertising could give him. Some of the buyers were very shrewd, able men, and by studying their operations, entering into their plans, and trying to help them sell the goods, I soon began to learn how to do it. Still, my first three months there was an experience that I should prefer not to repeat. I would cordially recommend the beginner in ad-writing to take an assistant's place first, and not plunge quite so suddenly as I did into so large a pond of such very cold water.

As soon as I began to get confidence in myself, and to feel easy in my seat, I found myself hampered and tied up by all kinds of limitations and restrictions. The fact was that the firm had not yet acquired confidence in *me*,—and this slowness to trust new men in important positions is one trait which the ad-writer will be very apt to notice in successful business men, perhaps to his own vexation. My ads. were too long, or too short, or too serious, or too flippant. I gave too much or too little space to this or that department. Each department ought to have more space, and yet I

ought not to make the ads. so large. All this merely meant that the firm themselves didn't know whether my work was good or not, and they found fault, and refused to let me do as I wanted, on general principles. Most of my troubles disappeared suddenly, when I was offered more than twice the salary by another firm. That settled it. As soon as *competitors* thus approved my work, my employers suddenly discovered that it was all right. They refused to let me go, raised my salary, and gave me large liberty to run the advertising in my own way,—larger, probably, than I should have been willing to give myself if I had been in their place.

The great advantage of a position as assistant is

the funeral of his late patient, and to send in his bill to the executor.

If you have not yet had much practical experience, and can get a position as assistant, take it. Never mind whether the man over you is a good ad.-writer or not. Serve him loyally, do your best for him and for the house, and don't work or intrigue against him. Don't insist on being praised for everything you write, either. If you think it better than what he writes, keep your opinion to yourself. If it really *is*, other people will be pretty sure to find it out, and you will find your reputation rising. Really good ad.-writers are not plentiful, and large houses keep a sharp lookout for assistants who are suspected of doing the best part of



THE SHIPWRECK.

Photographed from the painting by J. M. W. Turner, R. A.

that it gives the half-fledged ad.-writer opportunity to try his wings, and also time for the wings to grow strong. Of course every assistant ad.-writer who is worth his salt thinks, privately, that he can do better than his chief — and perhaps he can; but when things don't go smoothly, and sales are slow, or the firm is dissatisfied, then it is not a bad thing to have some one else to take the weight of the blame — especially if you are "green." The young ad.-writer, like the young physician, thinks only of triumphs, not of defeats and failures. But failures will come; and when the young ad.-writer goes over the reports which show advertising bills one-half larger than the last year, and sales *less*, he will know something of how the young doctor feels when he gets a message notifying him to attend

the work, while somebody else gets the credit. The wise thing is to go right on, and try to do better and better still.

As a place to learn ad.-writing, a department store has immense advantages. You have a great variety of goods, with an endless variety of reasons why they sell. This variety refreshes the mind, and makes it much easier to write good ads. Then the organization of such a store itself makes things interesting. If the proprietors themselves are pushing and enterprising (and the business will hardly live long if they are not), there is an atmosphere of "hustle" about the whole store that is inspiring. The heads of departments are on their mettle to "beat the record," and to beat each other. The salespeople, at least the better half of them,

are also working hard to increase their sales and salaries; and in this stir and competition the advertising man is right at the center. All parties feel that much depends on him, and are anxious to have his coöperation. Any one who, in such an atmosphere, is not stimulated to do his best, to improve his own work, and to make each day's advertising more effective than yesterday's, has missed his calling, and had better look for a situation at keeping toll-gate or driving a horse-car.

Another great advantage of such a position to the learner is the practical character of the training. Theories "don't go" in department-store advertising,—you must get results. The business of the store, its sales from day to day, depend largely on the advertising; and as the space costs a good deal of money, a style of ad.-writing that fails to "bring the answer" will not long be tolerated. The buyers will soon find out whether or not your ads. are good. An ad. that brings a crowd into the department by nine o'clock is a good ad., regardless of language, style, or artistic qualities; and an ad. that fails to bring in customers is a poor one, no matter how correctly worded or well displayed. This constant application of the test of results is excellent discipline for a young ad.-writer. It brings him down "out of the clouds," and forces him to keep on solid ground. Some of his theories get torn to shreds, but if he accepts and profits by the lessons of experience, he will grow fast.

In the years when I was writing department store advertising, people would sometimes pat me on the back and say, "Mr. Ferris, your ad. yesterday was *fine*," or, "That piano ad. on Tuesday was the best ad. I ever read." (Every ad.-writer gets this sort of thing at times, until he is in grave danger of thinking himself "the greatest thing that ever happened.")

At other times, certain ads. would "pull" most remarkably. People would come in crowds for some particular lot of goods advertised, and sales in that department would run away up. This was very nice, too.

But after a while I was rather "taken down" by perceiving that the two things hardly ever happened *together*. The ads. that sold stacks of goods were not the ones for which I was patted on the back. The days of big sales were the very ones when I got the least "taffy."

At length the truth began to dawn upon me that "bright ads." are one thing, and good advertising is another. If an ad. makes people say, "What a good ad.!" then it isn't a good ad. at all, for it makes them think of the ad., instead of thinking of the *goods*. What a store wants is not a reputation for the best advertising, but the largest sales.

And the discipline that makes a young ad.-writer watch the sales, instead of looking for praise of his ads., is most practical and valuable to him. He gradually gets away from the "artistic" point of view, and comes to regard advertising in its true light,

as a means of getting business, and its efficiency in getting business as the sole test of its goodness or badness. If he thinks and works on this line, and learns more and more how to advertise so as to get the largest sales for the least advertising expenditure, he is on the straight road to success in his chosen business.

AN IMPROVED METHOD OF MAKING MAPS.

The article in the September issue of *THE INLAND PRINTER* on "Printing Charts for the Mariner" was read with much interest by those in the craft. A shorter method of engraving than that described has been invented by Mr. C. F. Blacklidge, of Indianapolis, Indiana, the Chief of the Photographic Section of the Coast and Geodetic Survey. The *News*, of that city, says in a recent issue:

"C. F. Blacklidge, of this city, who is in the employ of the United States Coast and Geodetic Survey, has perfected a new style of copperplate map by the heliogravure process. The work of the Coast and Geodetic Survey Department is largely that of the preparation and publication of charts and maps. The work of engraving a map by hand is necessarily slow and tedious, a year being required in some cases to finish a plate.

"About a year ago Mr. Blacklidge began a series of experiments with the object of producing a finished copperplate map by the heliogravure process. He has succeeded in finishing a plate in two weeks by this process. Photography and galvanography are made use of in the operation.

"In the main this method is not new, having been discovered by Pretsch in Vienna in 1854, but so far as is known it has been successfully worked in only a few places in Europe, outside of the Military Institute of Vienna, and nowhere in the United States, except by the United States Coast and Geodetic Survey. The working details of the process differ in many respects from those employed by the Austrian government. It was found, for instance, especially necessary to improve the method of electrotyping.

"Briefly, the method is as follows: A reversed negative is made of the drawing or other original, from which a transfer is printed on pigmented gelatin, this in turn being developed on a silvered copper plate. After this gelatin mold is dry, it is coated with graphite, immersed in the electrotype bath and a thick plate deposited, about two weeks being required to finish the plate. The plate only requires cleaning and retouching by the engraver to make it ready for printing.

"By this method it is possible for the Government to publish progress maps, or maps requiring constant revision and correction, at comparatively little expense, and to have them ready for issue in a reasonably short time."

THE BALLADE OF ILLINOIS.

An inquirer desires *THE INLAND PRINTER* to ask its readers if any one can supply the complete words of the song entitled "Illinois," which was composed and at times sung by Mr. Phocion Howard, of happy memory, now deceased. Inquirer knows but a fragment of the ballad, as follows:

'Way down upon the Wabash such land was never known —
If Adam had come over here he'd claimed it for his own.
He'd sworn it was the Eden he'd played in when a boy,
And straightway named it Paradise—the State of Illinois.

Then bring your family westward, good health you will enjoy
And you'll find wealth and pleasure in the State of Illinois.

'Twas here the Queen of Sheba came to Solomon of old,
With an assload of pomegranates, sweet incense and fine gold;
And when she viewed the country o'er, her heart was filled with joy,
She said she'd like to be a queen and reign in Illinois.

Then bring your family westward, bring all your girls and boys
And you'll cross the Shawnee ferry to the State of Illinois.

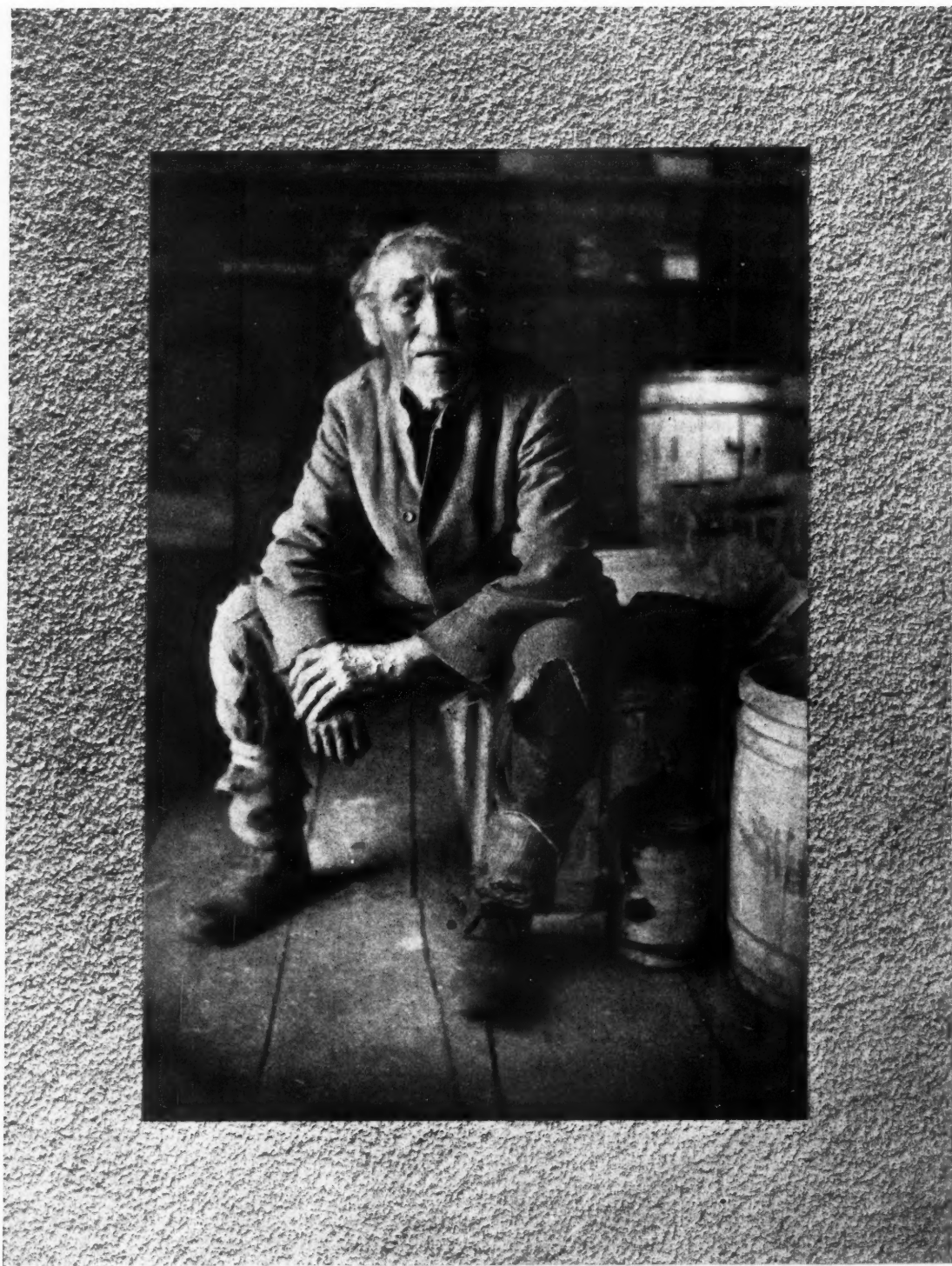


Photo by W. G. Macdonald and J. T. Emery, Byng Inlet, Ont.

THE LAST OF HIS TRIBE.

Joe Noganosh, Ojibway Indian, 97 years old.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

RECIPROCAL LOYALTY.

To the Editor:

DAYTON, OHIO, Sept. 29, 1902.

Under the editorial jottings of the August INLAND PRINTER was an article on the loyalty a printer should bear to his employer. The whole of the article struck me forcibly, and it is one that will admit of second reading without harm to any printer. But while reading this I could not help but see the other side: the reciprocal loyalty of the employing printer. While we know there is often an inclination to shirk duty and indulge in kindred little tricks when the "boss" is gone, it is often a doubtful question whether the employer discriminates between the loyal man and the habitual shirk. There are hundreds of instances on record to prove this, and many an ambitious, loyal printer is to-day "kicking the pricks" of adversity just because cold water has again and again been poured on his loyal efforts. He might have made a success, but when a man has worked and labored with true interest in his employer's welfare for years and sees no return in material form for all his effort, it is human nature and perfectly just that he should feel "sore" on his trade. One case, I can recall, where an employee had worked for nearly six years for a firm. Several times he approached them on the subject of an increase in salary, but was always put off with the excuse that the profit margin was low and a promise that his wages should be raised as soon as the firm was on its feet again. More than once these interviews occurred with the same promise at the finish, and though the most competent man in the house and the most devoted, his services were not appraised above the ordinary workman. But one day something happened that is not uncommonly the fate of unappreciative firms and for very pressing business reasons the house changed hands. The new proprietor was as different from the old as night is from day. He immediately recognized the superior ability of this particular man and took great interest in him. At the end of the week he was called to the office and the employer asked what his weekly salary had been. On his reply the proprietor said, "Well, I generally know a good man, not by recommendation or hearsay, but by actions. I hope my mind has not deceived me this time and you may stay with this house as long as you wish. Next week your salary will be raised \$3." It is needless to state the effect that this act of recognition and token of appreciation had on the employe, and we will further state that the proprietor was in a position to gauge this ability, for he had "been through the mill" and knew the difficulties with which the printer must contend.

While this little reciprocity may sometimes be very small, yet there are many things, not necessarily pecuniary consolation, which will touch the heart of the printer and generate in him an everlasting loyalty to that employer. The firm will not lose in the end, on the contrary we think that both would gain. Then, too, it makes life easier and happier, for a man can not be happy when he is not getting the competence he should for his daily honest toil, and he will brood and think and swear and reswear to quit next day. The employer

can not help losing from this, and it has made many a man a shirk who would have otherwise accomplished something to the credit of himself and his firm.

Think a little of this reciprocal loyalty, employes and employers. It will make life more worth the living to both and art worth the cultivating, and that seemingly impassable chasm between the "boss" and the workman will suddenly grow very narrow.

GUY B. MAY.

THE PHILIPPINE GOVERNMENT PRINTING-OFFICE.

To the Editor:

WASHINGTON, D. C., October 10, 1902.

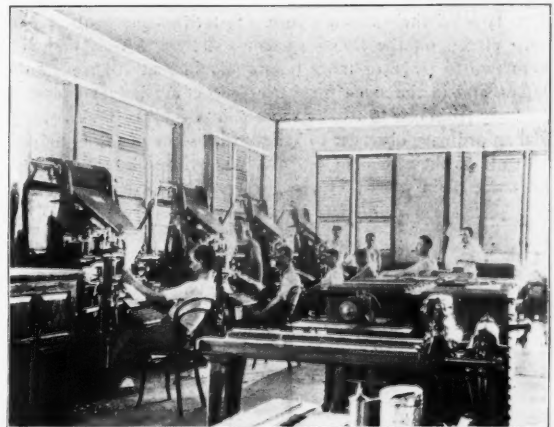
I know of no institution of our republic that is of greater practical benefit to our national stability and prosperity than the Government printing-office at Washington. It is the clearing-house of American thought, public economy and morals; the agricultural college of our farmer; the post-graduate course of the progressive astronomer, bacteriologist, entomologist, etc. It is constantly diffusing profound knowledge on



GOVERNMENT PRINTING-OFFICE, MANILA, P. I.

new discoveries and inventions in the sciences, mechanics and useful arts, most of which can be obtained by any one for the mere asking.

In view of the foregoing, it is gratifying to know that in the scheme of preparing the Filipino for ultimate self-government, a similar institution was established in Manila about a year ago, by order of the Philippine Commission, which is



A VIEW IN THE GOVERNMENT PRINTING-OFFICE, MANILA, P. I.

exerting a great influence in the development of American morals and ideals among the natives.

The accompanying picture shows the Manila Government printing-office as it appeared about the end of last July. The plant is complete in every detail and capable of turning out the finest up-to-date product of the "black art." The novel feature of the composing-room is its four "iron printers" of the latest

Mergenthaler brand, which are kept hot seven hours daily in grinding out Government documents in English, Spanish and Tagalog. I also send a picture of this feature of the plant.

C. W. PAFFLOW.

A FEW CRITICISMS OF THE TYPEFOUNDRIES.

To the Editor:

OMAHA, NEB., Sept. 16, 1902.

Your reference in the August INLAND PRINTER to the placement of the nicks too near the top of the letters in some type of recent make, will be appreciated, I am sure, by a large number of compositors who are compelled to exert an undue amount of care in handling type nicked in this manner.

I was so pleased with the timeliness of the article, that I thought I would call your attention to the fact that one of the leading foundries does another thing equally bad, which is the marking of all—or nearly all—their different display faces on the same body with identically the same nick. Take the punctuation-points of different but similar faces made by this foundry which are marked in this manner, and, away from the case where they belong, it is almost an impossibility to determine what they are intended to work with.

Another thing equally bad, and which seems to be epidemic among the foundries, is the idea that to gain all the desirable advantages of a lining system for type, all the faces on the same body must line at the bottom, regardless of everything else. Evidently working along this line, all 6-point faces (body and display) are made by them with a 1-point shoulder at the bottom of the letters. The merest glance at these faces will show that one point is not enough shoulder to allow for the stems of the descending letters. Go through the specimen books, pick out some of the late faces, and it will be seen that the commas have not enough tail to them to be distinguished from the period without the closest scrutiny. A uniform or standard line, within proper limits, is unquestionably desirable. But at the same time there are other things which must not be lost sight of, as, for instance, descending stems long enough to be seen with the naked eye; commas with tails to them; type so nicked that the feet can easily be distinguished from the face; type differently nicked from all similar faces on the same body.

Some time ago one of the leading foundries gave out as a reason for changing some of the bodies of their standard display faces, that they were eliminating kernered descending letters from type of their manufacture. But the same foundry has since placed on the lining system some standard faces with from two to three or more points shoulder at the top of the letters, and in the same fonts the descending letters overhang the body from one to two or more points—all of which would lead an ordinary observer to believe that some of the foundries, with all of their explanatory and educational literature, have not made plain what they are really trying to do.

W. B. McDERMUT.

WIDE MARGINS.

Print not my Book of Days, I pray,
On meager page, in type compact,
Lest the great Reader's calm eye stray
Skippingly through from fact to fact;

But let there be a liberal space,
At least 'twixt lines where ill is writ,
That I with tempering hand may trace
A word to dull the edge of it.

And save for me a margin wide
Where I may scribble at my ease
Elucidative note and guide
Of most adroit apologies!

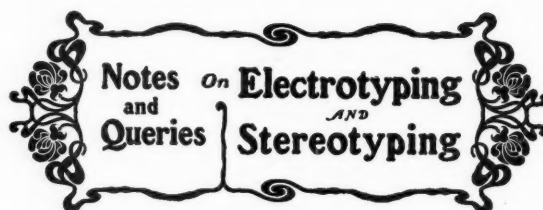
—Meredith Nicholson in *The Atlantic Monthly*.

SOMETHING CHEERFUL.

Editor—Turn me out a good comic.

Artist—A wedding?

Editor—No; something cheerful.—*New York Journal*.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

CHALK-PLATE INGREDIENTS.—A correspondent in New South Wales asks for the ingredients used on chalk-plates and the manner of putting them on. In the patent issued to Maurice Joyce in 1874, the inventor states that he uses a mixture of ground potter's clay and plaster of paris, nearly equal parts, moistened with water to the consistency of mortar; but ground soapstone, chalk or other material may be used instead. The material is spread on a metal plate and scraped down to any desired thickness.

HALF-TONE CLEANING BRUSHES.—Mr. E. R. Rodd, Superintendent of the Electrotyping Department of the Butterick Publishing Company, is the inventor of certain half-tone cleaning brushes which are rapidly becoming popular with electrotype molders. Although these brushes are made of metal, the material is such that they may safely be applied to the most delicate half-tone without fear of injury. By the aid of these brushes dirty half-tones may be thoroughly cleaned and all the original detail restored. Two brushes are employed. The ink or dirt in the half-tone is first softened with wood alcohol and then brushed out with the No. 1 brush. The cut is then covered with a soft rag and patted gently with the hand. After the cut is dry it is rubbed gently with the No. 2 brush and again after the form has been blackleaded until all the black lead has been removed. Mr. Rodd has certainly succeeded in producing a cleaning agent which is positive in action and which will "supply a long-felt want."

NEW HYDRAULIC MOLDING PRESS.—The objection to hydraulic molding presses and to some steam presses is that they are too slow. Modern conditions in electrotyping call for rapid action in every department of the work and the molding department is not excepted. Hydraulic presses are therefore employed almost exclusively for large forms where tremendous pressure is required and where speed is not an important factor. The hydraulic is, however, recognized as the ideal press for electrotyping, because the pressure is applied in the most simple and direct manner, without friction or vibration and practically in unlimited quantity. The only mechanical objection to the hydraulic press has been recently met by the Lovejoy Company, of New York, who have succeeded in producing a machine which is of ample power for any service and at the same time is as rapid in action as any

steam power press. The speed requirement is obtained by operating the platen with large pumps up to the point of final squeeze, when the power is automatically shifted to a smaller pump. The pumps are all enclosed in a neat iron water-tight box and are driven by a one-horse electric motor. One of these presses has been purchased by the United States Government for use in the Philippines and another has been ordered for Washington.

MATRICES BLISTER.—M. W. C. writes: "I am a regular subscriber of *THE INLAND PRINTER* through one of our local dealers, and have taken the same for a number of years, and when it does not reach me at the usual time, I want to know the reason why. I would not be without it for twice the subscription price. I have noticed from time to time questions asked by men employed at the different printing trades, and the answers given were very helpful. And as I have quite recently had trouble with my stereo matrix blistering (this only occurs on half-tones, brush mold), I thought possibly you could enlighten me on that point so I could overcome the difficulty. I will give you my paste formula: To 1 gallon water, $1\frac{3}{4}$ pounds flour, $\frac{1}{2}$ pound starch, 2 ounces glue, 2 ounces alum. I steam the same, after becoming thin, about five minutes. After letting the paste stand until the following day, I take about 3 pounds of paste and add $1\frac{1}{2}$ pounds paris whiting. I also thin this with gum arabic, 1 pound to 2 quarts water. When the blistering occurred first, I thought I had not enough whiting in it. At that time I was only using about $\frac{1}{4}$ pound whiting to 1 pound paste, but when adding the extra $\frac{1}{4}$ pound I found that the result was the same. I thought I would prick the back, not penetrating the tissue, thinking this might let the steam out quicker; result the same. A day or two ago I thought I would try yellow ocher, $\frac{1}{4}$ pound ocher to 1 pound paste, but same result. The blistering does not occur on every half-tone. Some pages I will have two or three half-tones, one or two will be good, while the other will blister. I use an overlay on all half-tones and those that blister seem to puff up the overlay, and when I take off my blankets I can tell instantly by the overlay whether the mat is blistered. I have never had this trouble with a roller mold. If you can enlighten me on this point, I would appreciate it very much." *Answer.* Blistering indicates that there is too much water in your paste, that your paste is not sufficiently adhesive, or that it is not spread on the paper with sufficient care. In making matrices for molding half-tones, it is absolutely essential that the paper shall be thoroughly pasted. If any spots, however small, are left uncovered the paper will separate and puff up. This sometimes happens when molding forms made up exclusively of type, but is much more likely on flat surfaces. If you would use more starch and less flour in your paste, you would possibly produce better results. Try $2\frac{1}{2}$ pounds starch, $\frac{1}{2}$ pound flour, 6 ounces dextrine and $2\frac{1}{2}$ gallons water. This paste will work well without the addition of whiting and is more adhesive than a paste containing whiting.

THE MICROSCOPE IN THE FOUNDRY.—The August number of *The Process Review and Journal of Electrotyping* contains an interesting illustrated article by Edw. A. Raisbeck on the microscopical appearance of half-tone electrotypes. Regarding nickeltyping, Mr. Raisbeck has the following to say: "The advent of nickeltyping brought with it some discussion regarding the use of this metal for shells in preference to copper, and some claim a superiority for it in the matter of sharpness in reproduction. It needs but a logical consideration of the nature of electro-deposition to make it conclusive to any one that nickel can not deposit closer to the mold than copper, and that, preliminary manipulations being the same, results in either metal are equal. However, if visual evidence is required, one may compare nickeltyping and electrotype directly, or the process of shell formation may be observed under the microscope. A small piece of half-tone mold, connected as cathode, and immersed in a little solution, either of copper or of nickel,

will gradually change in color as the metal creeps over it, and the manner in which the metal surrounds and covers each particle of graphite leaves no doubt but that the contact with the mold is equally intimate, be the metal nickel or copper. Although no claims for superior sharpness can be made for nickel, its durability and non-corrosive qualities give it the preference for fine cutwork, especially for printing in some colored inks. There also appear to be conflicting opinions regarding the nickel-plating of half-tones, the usual impression being that the cut becomes filled up. While this may be true to a certain extent, the effect so produced is far less than is generally supposed. This may be determined by depositing a good plating of nickel on one portion of a first-class electrotype and comparing the plated and unplated portions under the microscope. Some nickel-plated electrotypes, made for the purpose of determining this point, appeared to be equally as sharp as nickeltypes from the same originals, the amount of nickel on the plated cuts being considerable, .001 inch or more, as judged by the time and current. The reason of this may be found in the fact that nickel deposits in a very smooth condition, and that the current densities during plating being greater at points nearest the anode, more metal would be deposited upon the printing surface than in the depth of the dots, thus, if anything, increasing the depth of the half-tone plate. Deterioration, if any occurs, would seem to be due to a decrease in the diameter of the dots in the half-tones and the accumulation of nickel on the high-light points, causing the impression in printing to be darker. In practice it is doubtful if such an effect could be noticed."

A BALLADE OF BROOKS.

"Be led, where little rivers guide,"
Through fragrant forests; as they stray
In music, down the mountain side,
They ripple out a roundelay,
Where oreads with dryads play
In woodland aisles; where willows swing
Their tender catkins silver-gray;
"Go,—in the tassel-time of spring."

When violets their robes have dyed
In tender tints, then hie away
To "little rivers"; where they glide,
They ripple out a roundelay.
The pipes of Pan are sweet in May,
When budding trees their incense fling;
For then all nature seems to say,
"Go,—in the tassel-time of spring."

Leave urban haunts unsanctified;
The chime of youth is yours, the day
You follow down their silver tide.
They ripple out a roundelay,
Where cascades scatter shining spray,
And foam-bells fairy-music ring;
When nature calls, her voice obey,
"Go,—in the tassel-time of spring."

L'ENVOI.

Naiads, your brooks I would essay;
They ripple out a roundelay,
A message too they seem to bring,
"Go,—in the tassel-time of spring."

To Rev. Henry Van Dyke, D. D.
CHICAGO, September 21, 1902.

J. S. Z.

AS NECESSARY AS THE PURCHASE OF STOCK.

I would as soon think of going back to a Washington hand press as trying to run a good office without *THE INLAND PRINTER*. Some years ago, when I was poor enough to own a newspaper, I subscribed for it, and never failed to get the value of the subscription in every number. Although just starting in again I feel that this investment is as necessary as the purchase of stock.—Fred L. Long, editor *The Tribune*, Newcastle, Pennsylvania.

MODERN PAPERMAKING.*

THE word paper is derived from the Greek word papyrus, an Egyptian plant which was used for writing purposes in ancient times. The Chinese were the first to make paper in the web from fibers in the second century. They used for raw material the inner bark of trees, such as the mulberry or the bamboo, also rags and rice straw. In China paper is used for handkerchiefs, napkins, articles of clothing, twine, etc. A certain quantity is often secured to their wives in their marriage contracts, showing that the Chinese consider paper indispensable.

The knowledge of the art was communicated by the Chinese to the Hindoos and Arabs about 704 A. D. It was carried into Spain by the Moors in 1189; from Spain to France in 1290. In 1312 the art was introduced into Germany and into England in 1320. In 1690 William Rittenhouse, a native of Holland, built the first paper-mill in America, at Rosboro, Pennsylvania. Linen paper was first made in the fourteenth century. The oldest paper made of cotton that a record is known of is a deed of King Roger of Sicily in the year 1102.

During the eighteenth century rags were sorted for their colors, and chloride of lime for bleaching not being known, the color of the rags determined the color of the paper. The rags were then cut up in small pieces, wet, and allowed to ferment or rot, as the papermakers called it, in vaults. The rotting process took from six to twenty days, after which they were washed and put in a cylinder with a close-fitting plunger, which worked up and down, thus beating the rags into a pulp. About the middle of the eighteenth century the present form of beating engine was invented by the Dutch. It is now called by some a "Hollander," in honor of the unknown inventor. Prior to 1816 all the paper used in the United States was made by hand.

History tells us that in 1799, young Zenas Crane, working at the trade of papermaking at Milton, Massachusetts, mounted his horse and rode in search of pure water and discovered it at Dalton, Massachusetts, where in 1801 he founded a little one-vat mill, capacity five reams of paper per day. From this germ sprang the well-known paper-mills of Berkshire county, Massachusetts.

Louis Robert, a Frenchman, was the inventor of the first machine. The invention was perfected in England by Messrs. Fourdrinier, from whom the present machine takes its name. Their first mill was built in 1804. The first machine mill in the United States was built in 1820 by Messrs. T. Gilpin & Co., on the Brandywine. Since that time machine-made paper has gradually supplanted hand-made paper. It would be impossible to supply the present demand for paper with paper made by hand. Education and the press have caused a great demand that is being met with improved machines, etc. Print-paper machines are made as wide as 163 inches and run at a speed of 250 to 500 feet per minute, and make on some machines as much as fifty miles of paper every ten hours. The city of Chicago buys each year over one and a half million pounds of paper for use in its public schools.

I will now show you how paper is made by hand, after which I will take you through a modern mill by showing a picture of each department and explain the present mode of making paper. You will notice that a number of the terms used on the machine are taken from those used by hand papermakers. This mold that I am about to make a sheet of paper on is covered with wire. On the machine we call it "the wire." This frame we call a deckle, on the machine we use a rubber deckle strap for the same purpose, namely, to form the edge. Several other names are so used. [Mr. Goodenough here made

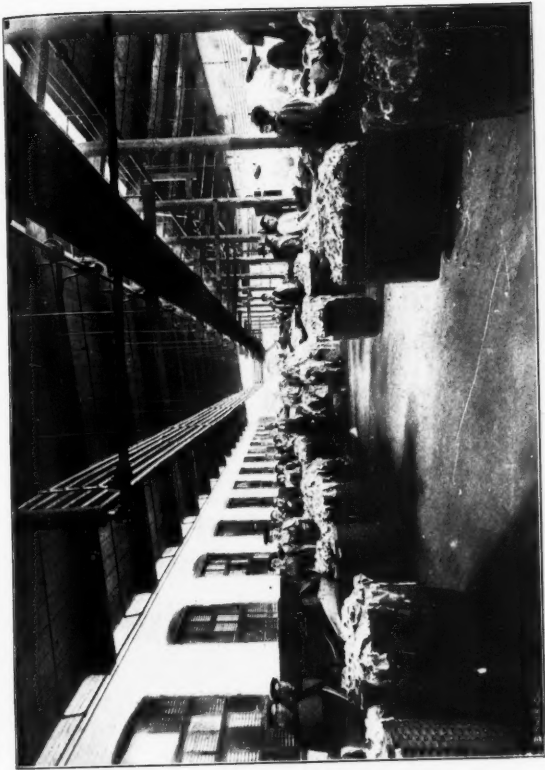
a sheet of paper by hand, pressed it and handed it to the audience.]

I will now take you through a modern writing-mill, making machine and loft-dried paper. Rags are brought from all parts of this country and Europe in bales. In the first operation they are put through a thrasher, an illustration of which I show you. (Picture 1.) The rags being discharged from the thrasher are distributed to the sorters (Picture 2), which take out all imperfections such as buttons, silks, woollens or anything not fit for papermaker's use. They are then conveyed to the cutters, in the first being cut into long strips, and in the second into small pieces. After this they are carried automatically through several dusters where more dirt is extracted from them. From the dusters the rags are conveyed to the rotary boilers (Picture 3), where they are mixed with lime and soda-ash, and boiled under a steam pressure of thirty pounds for twelve hours. Afterward the steam and liquid are blown off and the rags emptied and put into boxes ready for the washers. In the washers the rags are washed by clean water coming in on one side and the dirty water being carried out by a cylinder on the other side. In these washers are steel bars in the shape of a roll which revolve on a steel plate where the rags after washing are gradually drawn into fiber. They are then bleached with chloride of lime and lowered into brick drainers with perforated bottoms, where they are drained until dry. In this condition it is called "half stuff." From the drainers it is taken to the beaters (Picture 4) or, as some papermakers call them, "Hollanders." The beaters are made similar to the washers, the rolls and plates being finer. Here they are beaten from three to twenty-four hours, according to the quality of the paper. Bonds and ledgers require much longer beating than the cheaper grades of writing-paper. In the beater all coloring material, size and what filling is required are put in. When beaten, the stuff is lowered into a stuff chest in which is placed an agitator for the purpose of keeping the stuff properly mixed. By the side of this chest are pumps used for pumping the stuff into a machine box (Picture 5), where the paper is about to be made. In this box the amount of stuff is regulated by a gate according to thickness of paper wanted, then lowered into a fan-pump with water, which fans it into a sand catcher and from there through the screens where dirt and knots are caught. From here the pulp flows onto an endless wire. As you see in the picture, this endless wire carries the pulp in one continuous sheet to the couch roll. Here you also see the dandy roll, where the watermark is inserted in the paper. From the couch roll it is conveyed on a woolen felt through the first press, from there to the second press, and then to the dryers. These dryers are revolving cylinders heated with steam. Here the paper is dried. If animal-sized paper, it is now passed through the size rolls, where it is sized with a coating of glue. If loft-dried paper, it is now cut off, as shown in Picture 6, and taken to the loft and hung up to dry. In Picture 8 you will notice the men hanging the paper. After the room is filled, it is shut up and heated by steam until the paper is perfectly dry. It is then taken down and jogged and made even for calendering. In Picture 9 the sheet calenders are shown. Here the girls feed the paper a sheet at a time through the calenders, which consist of chilled iron and paper rolls. Then the paper is sorted sheet by sheet, and imperfect sheets thrown out. It is then counted into reams of five hundred sheets and trimmed to size required. From here it is taken to the ruling-room, after which it is sealed, labeled and cased ready for market.

If the paper is to be machine-dried, it is continued through another set of dryers, then through calender rolls (Picture 10), and slit and wound in reels as shown. It is then supercalendered (Picture 11), cut into sheets, trimmed, sealed and packed in cases for market (Picture 12).

I have now taken you through a modern mill with the aid of the lantern and explained the difference between the slow

* A lecture delivered by W. H. Goodenough, superintendent American Writing Paper Company, De Pere, Wisconsin, with the aid of a stereopticon. The illustrations are shown by courtesy the Baker-Vawter Company, Chicago, who make a specialty of devising and installing complete business systems.



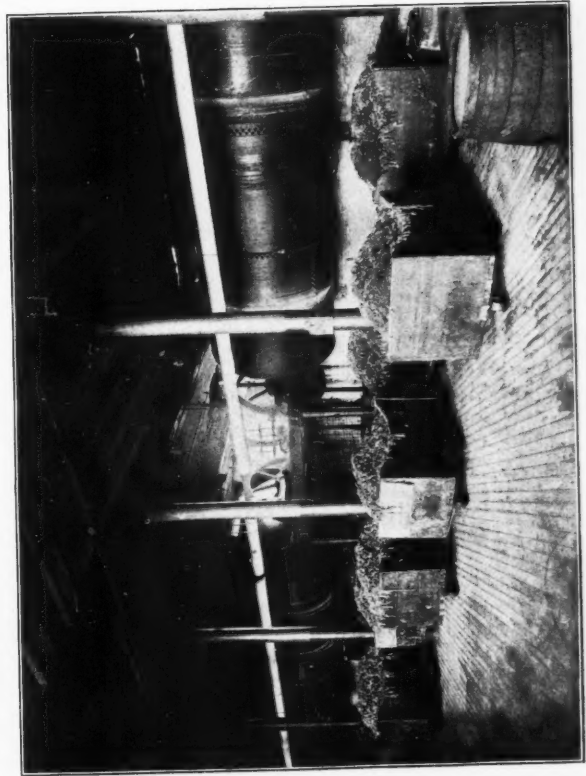
NO. 2.—SORTING RAGS.



NO. 4.—BEATERS.

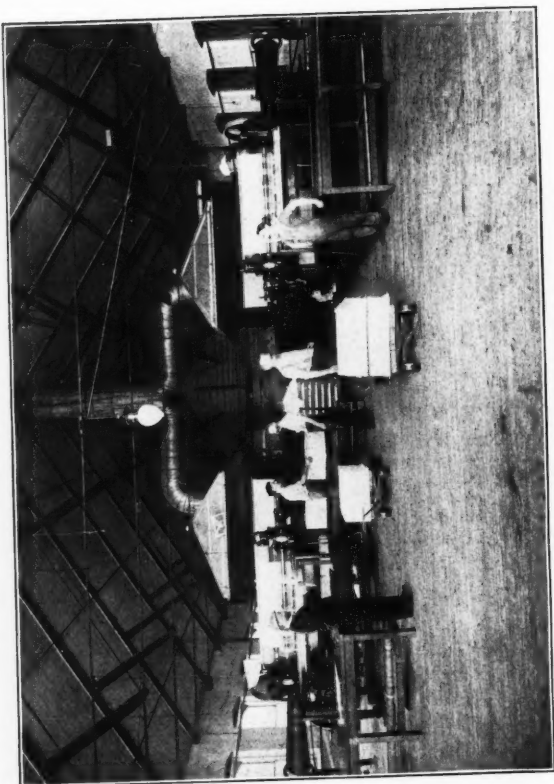


NO. 1.—THRASHING RAGS.



NO. 3.—ROTARY BOILERS.

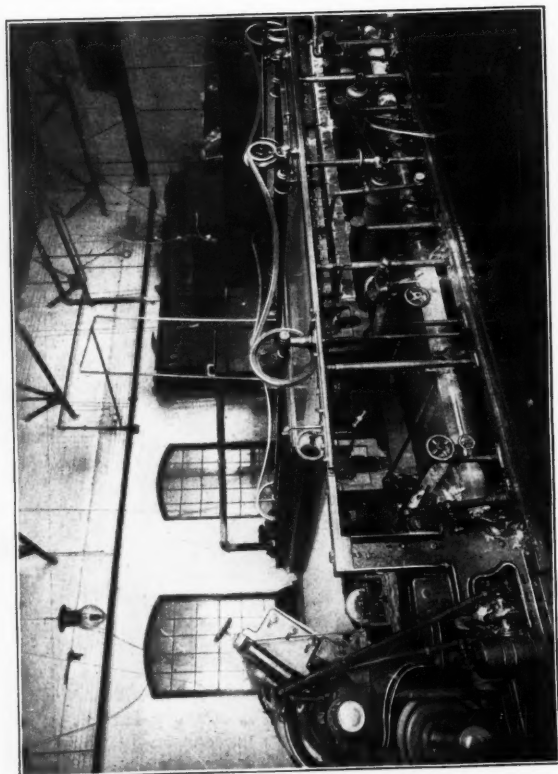
MODERN PAPERMAKING.



NO. 6.—LOFT-DRIED MACHINES.



NO. 8.—HANGING PAPER.



NO. 5.—MACHINE SHOWING DANDY, WHERE WATERMARK IS PUT IN.



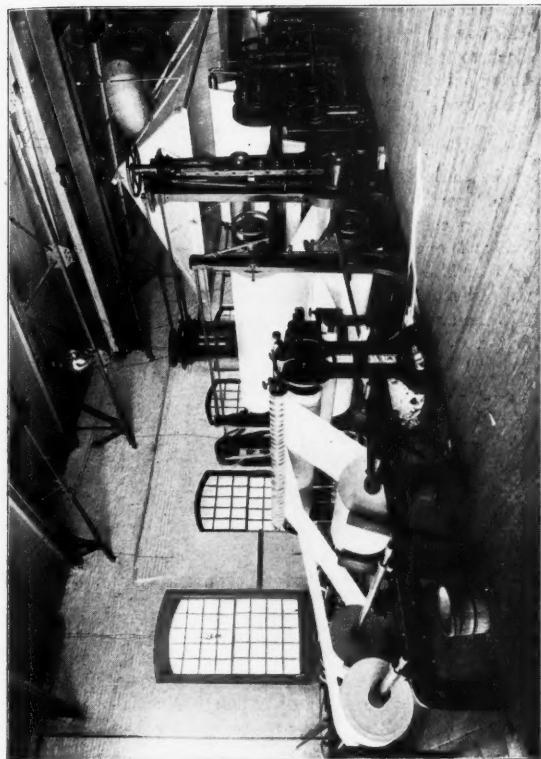
NO. 7.—MACHINE-DRIED MACHINE.

MODERN PAPERMAKING.

NO. 7.—MACHINE-DRIED MACHINE.

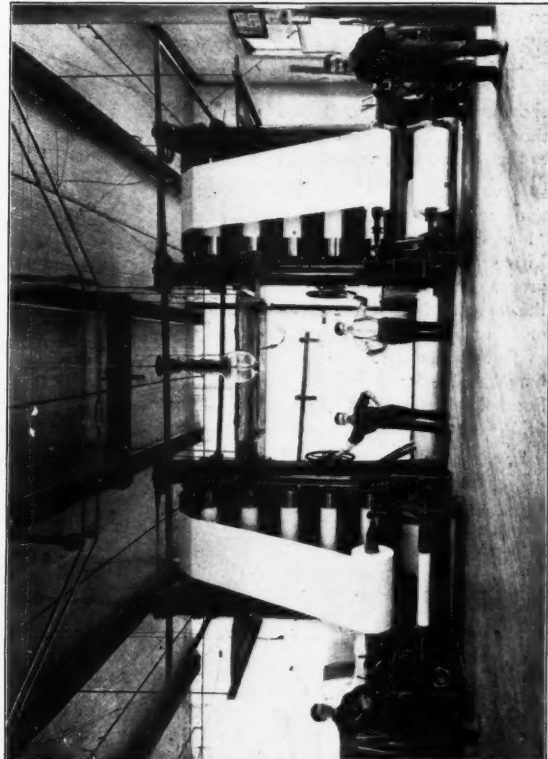


MODERN PAPERMAKING.



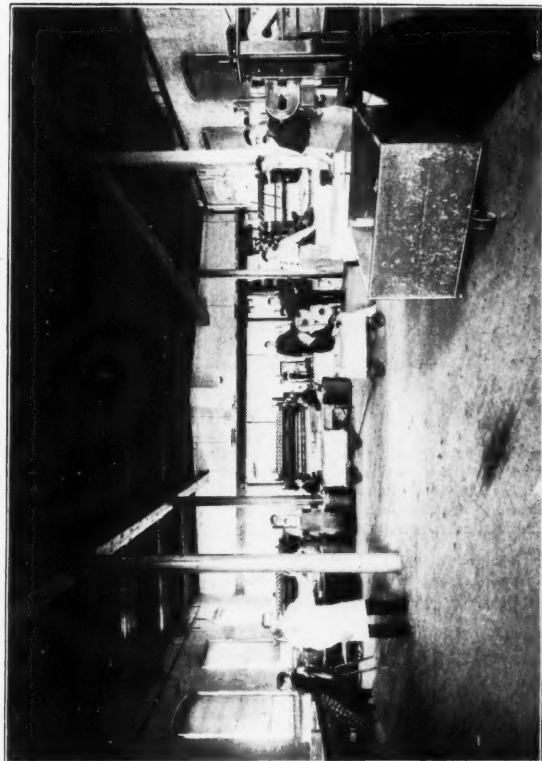
NO. 8.—HANGING PAPER.

NO. 9.—SHEET CALENDERS.



NO. 11.—WEB CALENDERS.

NO. 10.—CALENDER ROLLS.



NO. 12.—CUTTING AND SORTING ROOM.

MODERN PAPERMAKING.

hand process and the modern machine. It shows the many changes that have taken place. Prior to 1816 all paper in the United States was made by hand, taking five men to make three reams per day, while a machine making writing-paper such as machine-dried, like the one I showed a picture of, can, with three men, make eight hundred reams per day.

Notes on Practical Bookbinding

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

WATERPROOF STAMPING ON RIBBON.—F. F. P. writes: "Can you give me any information on the subject of printing gold or silver on satin ribbon in such a way that water will not affect the same, or can you give me the name of any authority on this subject?" *Answer.*—If an egg-albumen size is sponged over the wrong side of ribbon and gold laid on the right side and the impression taken in a hot blocking-press, the gold ought to stick solid and be firm enough to withstand sponging. Of course, beyond getting a firm impression in this manner, nothing in the way of a fixative can be applied to the ribbon, as it would either stiffen or discolor it.

PADDING GLUE.—In spite of the fact that tablet composition can be bought much cheaper than it can be had by being "home-made," several requests for such recipes are at hand. In answer to these the following is given: First, dissolve to proper consistency for use No. 1 hide glue, add about one-half the weight of glycerin, and stir in any desired aniline color or Diamond dye to suit the taste. Do not boil at any time, as that causes it to lose its strength and form hard, stringy lumps. All glue should be heated in a water-jacketed vessel. Second, take 6 ounces of dry glue, 30 grains of alum, acetic acid $\frac{1}{2}$ ounce, water $6\frac{1}{2}$ ounces; mix and dissolve over slow heat, and when this is done take off for cooling and add $1\frac{1}{2}$ ounces of alcohol; use and reheat as usual. For larger quantity increase each ingredient in sufficient amount. Third, take 1 ounce of water and an equal amount of calcium chloride, dissolve this in the water, then stir in 5 ounces of powdered No. 1 hide glue, let soak and then dissolve over heat; add any color as above.

HOW TO OBTAIN CERTAIN COLORS.

Inks can be bought for cover stamping, and in powders for ruling colors, in most any color, yet it is sometimes necessary to combine two or more to obtain certain results; hence it will probably not be amiss to give some of the more unusual. For brick color take two parts of yellow (shade of ocher), one of red and one of white. Brown—three parts of red, two of

black and one of yellow. Chestnut color—two parts of red, one of black and two of yellow. Chocolate color—take a red and a black to form a good brown, and then add enough yellow to bring out the desired shade. Citron color—three parts of red, two of yellow and one of blue. Copper color—one part red, two of yellow and one of black. Cream color—five parts white, two of yellow and one of red. This can be made into a deep buff by adding more red. Drab color—nine parts white and one of brown. Dove color—mix red, white, blue and yellow. Fawn color—eight parts of white, one of red, two of yellow and one of brown. Lead color—eight parts of white, one of blue and one of black. To make this a light gray, add one more part of white. Lilac—four parts of red, three of white and one of blue. This can be made into purple by adding more blue. Maroon—three parts of carmine and two of yellow. Olive color—eight parts of yellow, one of blue and one of black. Peach blossom—eight parts of white, one of red, one of blue and one of yellow. Plum color—two parts of white, one of blue and one of red. Rose color—five parts of white and two of carmine. Salmon—five parts of white, one of yellow, one of brown and one of red. Stone color—five parts of white, two of yellow and one of brown. Straw color, five parts of yellow, two of white and one of red. Oak color—five parts of white, two of yellow and one of red. Claret—red and black or carmine and blue.

COLORS FOR EDGES.

Any color-powder supplied for ruling-inks can be used in stronger solution for book edges; but some being aniline, like eosine, will fade if exposed to sunlight. Eosine is a phenol color or coal-tar product, a brilliant, beautiful red, soluble in hot water both for ruling and commercial red edges; but in mixing or dissolving, a few drops of carbolic acid should be added to prevent the growth of a fungus peculiar to this color, which tends to weaken its intensity. For edges to withstand age and light, carmine, vermilion or cinnabar should be used. Carmine should be finely ground with a little spirits of ammonia, and then allowed to stand until completely dissolved. To dilute it, a very thin solution of gum and rainwater should be used. If too much spirits of ammonia has been used, the color will assume a bluish hue. Cinnabar, being a heavier color, a more powerful binding medium becomes necessary. The best is a starch paste or a solution of gum arabic. This, too, should be carefully crushed when mixed. Carmine is a red, with a slight bluish cast, whereas cinnabar has a yellowish tinge. Turkish red can also be used. For blue edges use ultramarine for dark and cobalt blue for light shades. Both of these colors should be ground up in gum arabic or fine paste and afterward diluted with water. Yellow edges can be produced in any shade, from the brightest greenish yellow to deep orange hue, by using chrome yellow in the particular shade desired. This, too, should be carefully mixed with paste and applied with a fine sponge or camel's-hair brush. For green edges the color known as Schweinfurth's green or silk green gives good results. Another fine green can be obtained by mixing light chrome yellow with cobalt blue. For brown or black, umber, sepia, vegetable lampblack or drop-ivory black should be used. Violet edges can be made by mixing cobalt blue with carmine or turkish red. Any color mixed with paste ought to be applied while books are in a laying-press. They should then be burnished or brushed with a stiff brush, when sufficiently dry. If color should peel off during the burnishing process, it is due to either a lack of paste in the mixing, inadequate grinding or too great consistency. It is also necessary to use the same mixing, or in other words to make up enough color to cover all edges, as otherwise the fore, top and bottom edges might be of different shades when finished. If the first application does not cover perfectly, allow it to dry and apply another coat. A fine brush is even better than a sponge for this work. The edges should always be rubbed with wax

before burnishing, both to give luster to the color and make the operation more easy. To prevent color from "striking" into spongy, soft paper, rub the edges first with a thin paste wash to which some alum has been added.

SKIVER AND CHAMOIS.

A writer to this department wants to know what is meant by the term "skiver"; if it is not a split sheepskin, and for what purpose the other half is used. *Answer.*—Skiver is the grain side of sheepskin; the underside is known as fleshers, which is prepared for blank-book purposes in this country, but in Europe and Australia the fleshers are prepared for the world's market as chamois skins. The scarcity of the chamois, as well as its small size, renders the skins too expensive for general use, hence the sheep has been made to yield this commodity, as well as the many other imitations to which these skins readily lend themselves by different processes of tanning. In the chamois-skiver process the skins are first soaked in water and then rotated on a drum wheel to remove all dirt and blood. The wool is next removed by any one of the various methods; usually they are placed in pits filled with milk of lime, the solution gradually increasing in strength in the different pits. The immersion is made in the weaker solution first, then progressing until the wool is removed. This process is termed "swelling" or "plumbing." Next the skins go through the "bating" or "puering," which consists of placing them in a solution of hen dung or excrement of dogs, which not only removes all trace of lime but also tends to improve the quality of the resulting skin. When taken out and cleansed, they are ready to go into the splitting machine, where they move with rapidity and accuracy. In the process of "chamoising," the fleshers are first thoroughly drenched and then placed in the trough of a fulling machine in which sawdust is placed. Here they are pounded with large mallets until free from water. Next codfish oil is sprinkled over them and they are again pounded until the oil is well distributed through them. This oiling and pounding process is repeated many times. They are next hung up in a close, steam-heated room for several days, where a slight fermentation takes place, which dilates the pores and more firmly incorporates the oil with the animal fiber. The excess of oil is next removed by pressure, and an alkali, usually potassium hydrate, after which they are hung in the open air to dry. To develop the soft, velvety skin of commerce the skins are then staked or worked over an iron-tipped post. Next and lastly comes the buffing process. This is done on a large corundum wheel with rounded edges, which is made to revolve against every portion of the skin's surface, giving them the soft plushlike appearance.

HOW MOURNING STATIONERY IS MADE.

A dead black, free from any luster, bronzing or tendency to glaze, is a requirement in many cases where a resinous borax solution, dyed with an aniline color or an alcoholic mixture, will not answer for obvious reasons. For purposes such as bordering the mourning stationery the black used is an improvement on any aniline dye or aniline lake mixture, and is obtained with so-called German or Frankfort black, says *Invention*. Being a pigment this does not bronze, and furthermore, has no tendency to peel, shrink after dyeing, or crack, if properly prepared, as is generally the case with a mixture containing shellac or the like.

German or Frankfort black comes in the form of "drops"; that is to say, after being suitably prepared it is mixed with a dilute solution of animal size and formed into pear-shaped pieces, sometimes of rather irregular size, and then carefully and thoroughly dried. This color is produced by calcining vine twigs, peach stones, bone shavings, ivory waste and other refuse material of similar nature. This is done in a closed vessel without any air being permitted to enter, and after the color is produced it is cooled, ground fine and treated

with water to take out mineral salts. After dyeing it is manipulated as mentioned above.

The color may vary a good deal in tone, according as the raw material is animal or vegetable, and runs all the way from a fine blue black (the best for the purpose in question) to a decided brownish or reddish. This black is rarely adulterated to any extent and the following is its average chemical composition: Carbon, 64 per cent; moisture, 4 per cent; lime and other mineral matter, 32 per cent; total, 100 per cent.

Drop black, made from vine twigs, grape refuse and peach stones, is of the bluish type, while that from bone or ivory is grayish or brownish, and sometimes needs the addition of a little other black of decidedly blue tone to correct this defect. Such a black is French blue-black, which can be so used to great advantage.

To prepare a Frankfort black mixture for bordering stationery or similar purposes, it is carefully made into a stiff paste with glycerin, and water enough is added to make it thin enough to work. This will be at least 50 per cent more water than the weight of the dry black. As a binder, casein can be used, from an equal weight up to double the weight of the dry black. From one-quarter to one-half the weight of the dry black in saturated solution of potassium bichromate is also sometimes added, and a small quantity of formaldehyde.

When thoroughly mixed, an intense black is produced, which works well, is unaffected by water and has the other desirable properties called for. Frankfort black should always be tested for gritty particles, and this can be conveniently done by grinding a small quantity in a glass mortar or else by mixing a sample with water to a paste and placing the same between two glass slides.



Photo by H. Jenkins.

STATUE BY MOONLIGHT.

A reminder of the World's Fair, Chicago, 1893.

LIKE MANY POEMS.

Mrs. Benham—"This new bathing dress of mine is a poem."

Benham—"Well, it's unfit for publication."—*Judge*.

MERRITT GALLY.*

THE distinguished inventor, Merritt Gally, whose picture, reproduced from a recent photograph, is shown on opposite page, was born in western New York, August 15, 1838. His father, a Presbyterian clergyman, settled in Rochester in 1839, and died in 1844, when his son Merritt was six years of age. In 1849 he was apprenticed to learn the printing business. During his apprenticeship he acquired the art of wood engraving in his leisure hours, and made his own gravers from worn-out files. After completing his apprenticeship, he worked a year with his stepfather, a master mechanic, and acquired some skill in mechanical engineering. At sixteen he constructed a printing-press, with which, in partnership with his elder brother, he started in the printing business in Nunda, New York. After two years' business experience, our inventor determined to acquire a more liberal education, and began his preparations for college, supporting himself by engraving, mechanical drawing and portraiture. In painting, though but an amateur, many of his works were highly commended. He entered college in 1859, was graduated at the University of Rochester in 1863, and afterward at the Theological Seminary of Auburn in 1866, being then ordained as minister by the Presbytery of Lyons. After three years a severe bronchial trouble compelled him to retire from the ministry.

Turning again to mechanics, in 1869 he invented the Universal printing-press, the patent for its peculiar, valuable and effective platen motion being issued November 9, 1869, and a patent covering the platen locks, impression throw-off, impression adjuster, construction of rigid framework and bed, device for platen-dwell, perforated grippers, roller-stop movement and improved ink fountain, was issued November 23, 1869, and reissued in 1870. The press was first built at Rochester under Mr. Gally's supervision, and for the purpose of making the parts interchangeable he invented a large number of special tools and automatic machines. The Universal as built then (and many of the first presses are still in use) is in principle substantially the same press as now, although a number of improvements in detail and special attachments have been added. The Universal, in fact, leaped fully equipped from the brain of its inventor, and very soon achieved a world-wide celebrity. Such appliances as a throw-off, with accurate impression adjuster, roller-stop movement and perfectly regulated ink fountain, apart from the important inventions of direct square impact of impression and perfect distribution, were until then unheard of, and Mr. Gally immediately took rank with Hoe and Gordon as an inventor, and placed the printing fraternity of the world under obligation to him. He was the first to adapt a platen press for paper-box cutting and creasing and heavy embossing, and in both these important branches of business his earliest inventions have not been superseded.

Mr. Gally was the first to invent and construct a successful machine for mechanically arranging (by means of a key-board of finger keys) a line or lines of dies or matrices, automatically justified, from which type lines or plates were automatically produced in metal or mold. His patents on this machine were issued July 16 and 23, 1872, and the rights under them were sold in November, 1884, to persons interested in the Mergenthaler experiments. The patents of Gally covered the invention broadly, in its full conception and reduction to practice; and together with patents of Mergenthaler, Shuckers, and others, controlled the machine called the Linotype.

He devised a "multiple telegraph system" in 1873, by which messages were sent in all directions simultaneously and crossing each other without conflict. This was tested with great success under the inspection of Gen. Albert J. Myer,

chief of U. S. Signal Service. His work received ample indorsement from the Government, but the strain of constant application brought on a protracted illness, during which the Stearns duplex system was doubled by Edison as a quadruplex; and, the original cost of the patent of the latter being much less, it was adopted by the telegraph companies as sufficient for all practical purposes.

In 1876 his attention was attracted to automatic musical instruments. The first of these in America, aside from the regular street hand-organ, was a crude reed instrument operated by a wide belt of paper having slots therein corresponding in width to the ordinary key-board, and to the wind openings to the reeds through which the air of the bellows passed to produce the tones. Mr. Gally's improvement consists in a rolling and rerolling apparatus, and a set of pneumatic appliances acted upon by a succession of small, graded perforations in a very narrow sheet of paper, which passes over a tubed "tracker-range." The perforations in the paper control the pressure of air in a peculiarly sensitive pneumatic apparatus, embodying an entirely new philosophical principle, which enables the instrument not only to produce the notes of music, but to render automatically every gradation of tone as perfectly as an artist. His experiments resulted in the production of the Orchestrone and the Gally automatic piano. His patents were later purchased by the Æolian Company, formerly the Organette Company, for the manufacture of the Æolian organ and Pianola. His devices are now used in the Symphony organ, the Orpheus and the Bellolian organ; the Pianola, the Æriol, the Angelus, the Apollo, the Chase & Baker, the Harmonist, the Peerless and the Simplex piano-players. Nearly all of the modern pneumatic church organs are equipped with his "back vent" pneumatics.

The orchestrions of Welte & Sons, Freiburg, Germany, and New York, U. S. A. (the original and most celebrated orchestrion builders in the world), are now built on the "Gally Pneumatic System"; using the narrow perforated music sheets, instead of the ponderous and expensive cylinders of other days. Mr. Gally made for the Weltes their first pneumatic actions, and gave license for the future use of the system. Nearly all the orchestrions of the world are now built in this manner.

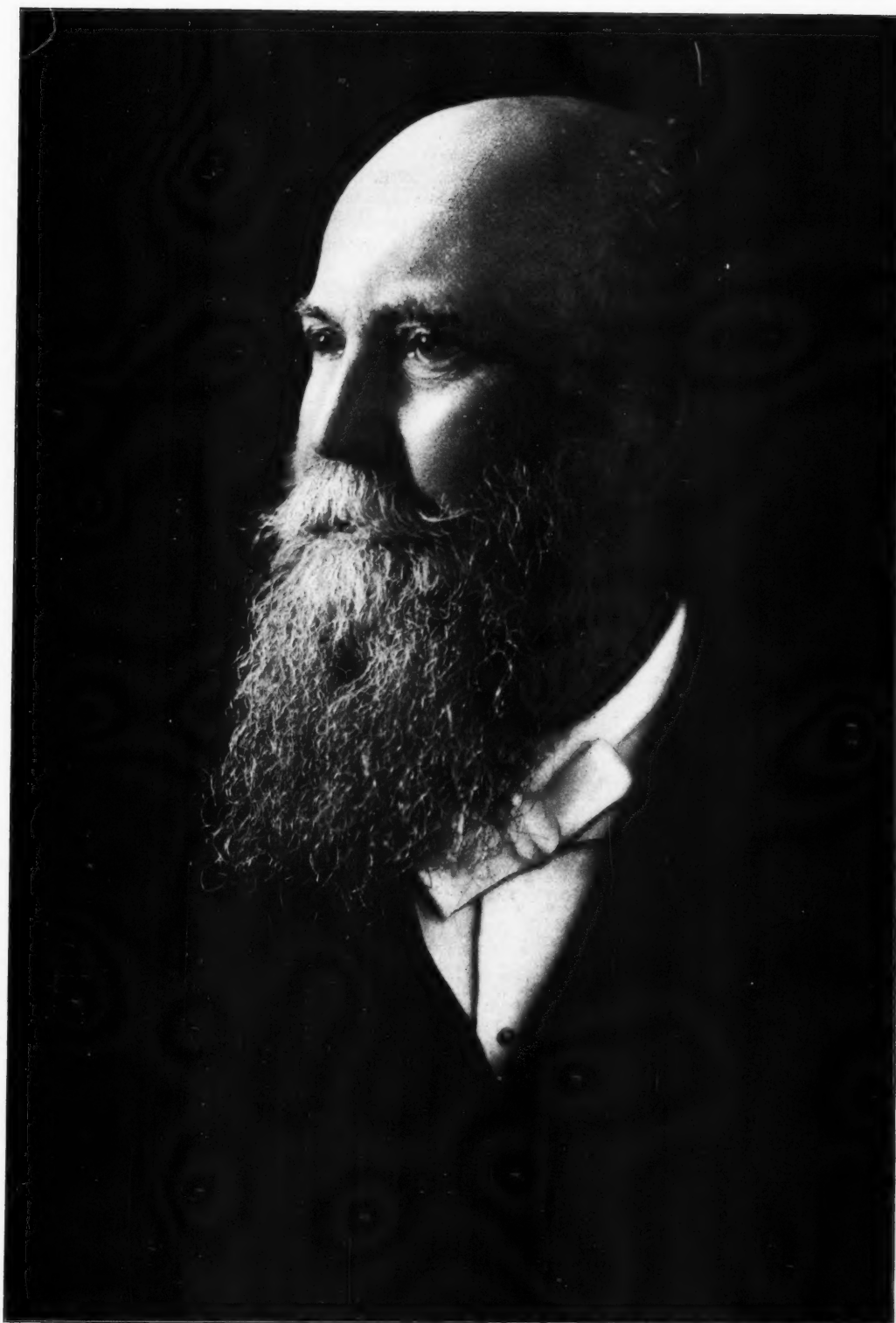
In 1889 he devised and constructed, for the United States Government, apparatus for automatically operating and controlling the astronomical, the photographic, and the recording instruments used in the solar eclipse expedition to South Africa under Prof. David P. Todd.

In 1872 Mr. Gally patented a device for converting the variable velocity of machinery into a constant invariable motion, involving new discoveries in philosophy and the application of principles before unapplied; and, in 1879, an "atmospheric counterpoise" pneumatic action, which is now extensively employed in electro-pneumatic devices for railroad switches and signals, dynamite guns, ship-steering apparatus, bell signals, pneumatic motors, etc. When granting a patent for this invention the Patent Office voluntarily issued to him an additional patent, covering broadly his original philosophical and mathematical discovery.

In 1898 he patented a machine for making types directly from cold metal, greatly increasing the product, by avoiding the comparatively slow process of casting, and producing much more solid and better types. He also patented a machine for making a linotype entirely from cold metal, having perfect alignment of characters and a true face.

His latest invention is that of a very sensitive telephone, on an entirely new principle, which promises great practical utility, not only in the telephonic line but in many other electrical matters. The long accepted theory has been that to produce an electric current in a secondary circuit with an induction coil, the primary circuit must be divided, and have terminals or electrodes alternately applied to each other in "make-and-break" contact or "differing pressure." Mr.

* Second of a series of articles on prominent men connected with the printing, typefounding, pressbuilding and kindred interests. The next will relate to Mr. Robert W. Nelson, of the American Type Founders Company.—EDITOR.



Pirie MacDonald, Photographer of Men, New York.

MERRITT GALLY.

Inventor of the Universal press, and a number of devices in the electrical and musical field.
(See opposite page.)

Gally produces his results without dividing the primary circuit and without terminal electrodes, and has the great advantage of a more constant secondary current.

Over fifty complete patents, covering more than five hundred patent claims, have been granted to Mr. Gally for improvements in printing machinery, electric and telegraphic devices, philosophical, astronomical and telephonic apparatus and musical instruments, in the United States alone. One of his patents, issued in June, 1895, is for a new method of making folding paper boxes. He is still an active man, and devotes his time chiefly to the development of the Universal presses and adapting them to special uses.

The versatility of Mr. Gally is remarkable. At religious assemblies he is known as a Presbyterian clergyman; among learned men, as a scientist; among painters, as an artist; among master mechanics, as an engineer, and among manufacturers, as an inventor.

He was married at Rye, New York, August 15, 1867, to Mary A., daughter of Allen P. Carpenter, and has one son, Robert A., who has inherited his father's inventive abilities.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

W. C. COX, Farmville, Virginia.—Bill-head too fancy.

RECORD, Newton, Mississippi.—Mailing circular artistic as to design.

E. P. CONRAD, Caro, Michigan.—Program very neat and attractive.

C. E. ADAMS, Gunnison, Colorado.—Specimens neat and well designed.

F. S. GRABILL, Rome, Georgia.—Cover-page attractive and well designed.

U. A. MCBRIDE, Warrensburg, Missouri.—Your telephone letter-head is a good one, especially when the large amount of

matter you had to contend with is considered. Your booklet is also good.

BETZ & ORR, East Liverpool, Ohio.—Blotter very neat and well displayed.

M. W. DREYFUSS, Oregon City, Oregon.—Blotters neat and very attractive.

J. S. WARREN, Danbury, Connecticut.—Folder very attractive and unique.

H. C. HULL, Coshocton, Ohio.—Your work shows up to good advantage.

CLEVELAND H. SHERMAN, Newton, Iowa.—The Alexander card is excellent.

GEORGE H. CLARKE, Morganfield, Kentucky.—Specimens neat and creditable.

GEORGE W. MARTIN, Central Falls, Rhode Island.—Specimens well displayed.

W. S. OSBORN, Seabreeze, Florida.—Specimens neat, but not out of the ordinary.

J. C. SHEPHERD, Chatham, Ontario.—Cover-page artistic and unique as to design.

CHARLES L. POWERS, Bridgeport, Connecticut.—Your specimens are very attractive.

HAL MARCHBANKS, Ennis, Texas.—Your October blotter is unique and very attractive.

H. E. MILES, Milwaukee, Wisconsin.—Your cover-page is well displayed and very neat.

E. W. JOHNSON, JR., Bridgeburg, Ontario.—Specimens good as to display and design.

HENRY J. WIEGNER, Philadelphia, Pennsylvania.—Blotter up to date and very attractive.

WILLIAMS & BRYANT, Dallas, Texas.—Your announcement is deserving of unstinted praise.

CHARLES F. PORTER, Pittsburg, Kansas.—Letter-head and note-head very neat and creditable.

SITWELL PRESCOT, Fort Worth, Texas.—Shaw Bros. note-head too fancy. Williams bill-head neat.

C. R. WHITE, Los Angeles, California.—Cover-page well designed and artistic. Card very attractive.

HERALD, Newton, Iowa.—Your specimens are good as to plan, strikingly displayed and well whited out.

ALEXANDER MCKECHNIC, Winnipeg, Canada.—Window card very artistic and attractive. Folder praiseworthy.

O. S. BILLINGS, Redlands, California.—Stationery specimens good as to balance, whiting out and display.

F. W. BENNINGTON, Cassville, Missouri.—Specimens excellent as to balance and whiting out. Display forceful.

G. HENDERSON BROWN, Pittsburg, Pennsylvania.—Your specimens are well designed and correctly displayed.

GEORGE W. O'NEAL, Norfolk, Virginia.—Specimens all well displayed, neatly designed and correctly whited out.

H. E. HOQUE, Easton, Colorado.—Your letter-head is quite odd as to design, but good as to plan and neatly displayed.

COOK BROS., Los Angeles, California.—Your stationery specimens are very neat and artistic. We see nothing to criticize.

J. F. STEVENS, Casey, Illinois.—Your reset heading is a decided improvement over the reprint copy. Other specimens good.

LAWRENCE WIETLISPASH, Streator, Illinois.—Your posters are excellent. Commercial specimens have more than ordinary merit.

GEORGE REESE & Co., St. Joseph, Missouri.—Your letter-head certainly shouts and the shout is somewhat deafening. We are safe in saying that this is the loudest that we ever

saw. If you were going to use it for a poster, it would be all right, but for a letter-head—never.

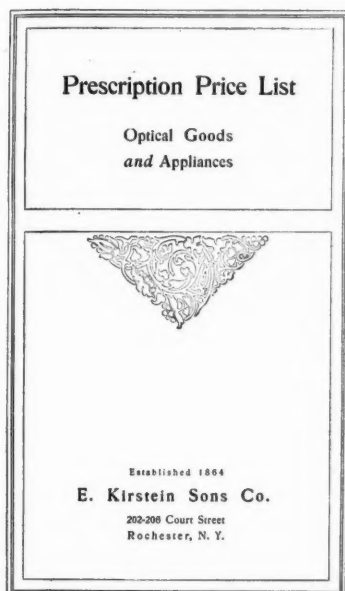
NOLAN BROS., Brooklyn, New York.—We have no criticisms to make on your booklet. Work is first-class in every respect.

R. H. PARMELE, Rochester, New York.—Your cover-designs are very artistic. We reproduce one of your title-

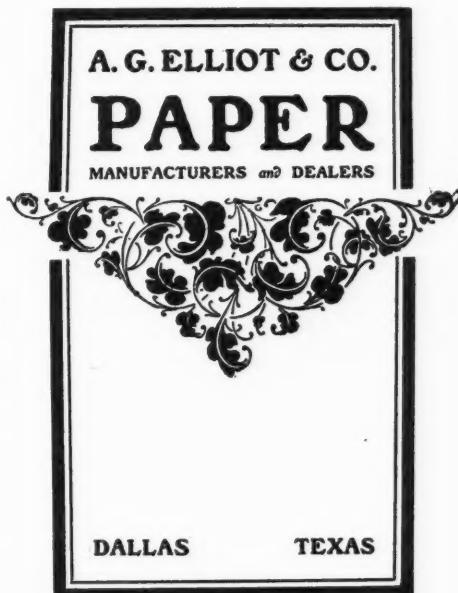
Your work is considerably above the average, both as to composition and design.

JAMES F. G. GREIG, Detroit, Michigan.—We reproduce your cover-design, specimen No. 4. This as a job was printed on blood-red stock in black ink.

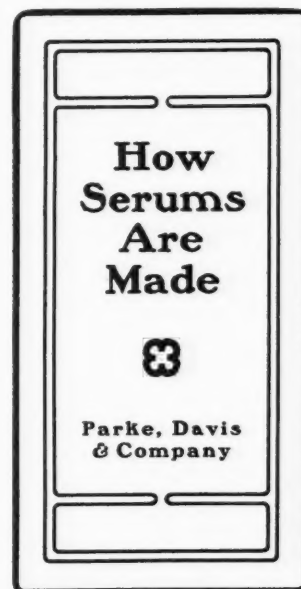
EDWIN H. STEWART, Clare, Iowa.—Your reset Farmer's Bank letter-head is a decided improvement over the reprint



No. 1.



No. 3.

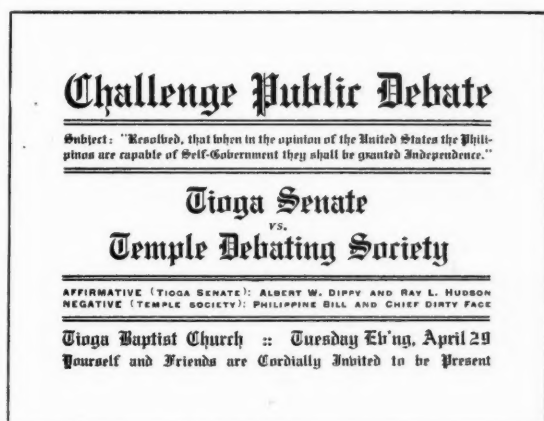


No. 4.

pages, specimen No. 1. The simplicity of this design is commendable. For reproduction we should have better printed proofs.

GEORGE W. WRIGHT, Presque Isle, Maine.—Your specimens, while not out of the ordinary, are deserving of praise for their neatness.

ALBERT W. DIPPY, Philadelphia, Pennsylvania.—Your specimens are all forceful as to display and excellent as to design.



No. 2.

We reproduce one of your cards, specimen No. 2; also an envelope corner, specimen No. 3.

W. C. HUFHAM, Raleigh, North Carolina.—The spirit of your letter is truly commendable. We regret very much that we have not the time to give you personal criticism by mail.

copy. We have no criticisms to make on any of your specimens. The work is uniformly good.

TOL G. MCGREW, Warrensburg, Missouri.—We have no criticisms to make on any of your specimens. The work is quite neat.

CHARLES R. ARNOLD, Grenoble, Pennsylvania.—Your stationery designs are very good, but the color schemes are too commonplace.

S. T. GAY, Raleigh, North Carolina.—Your booklets are deserving of praise for their neatness, simplicity of design and good presswork.

J. A. RUGABER, Chicago, Illinois.—Card and letter-head both good. The only objection we have to the letter-head is the color scheme.

R. J. BURCH, Dowagiac, Michigan.—Taken as a whole, your specimens are deserving of praise for their uniform neatness and good display.

WILL F. ANDERSON, Roanoke, Virginia.—Your cover-pages are excellent. The general artistic tone of your work is certainly praiseworthy.

D. A. MACGIBBON, Buckingham, Quebec.—Envelope corner not bad as to design, but the type is too large. We hardly think it appropriate.

CLAUDE C. HOPKINS, Canon City, Colorado.—Taking your experience into consideration, you did very well with the composition on the folder.

J. W. HOBSON, JR., Easton, Pennsylvania.—We have no criticisms to make on your artistic specimens. The work is good in every respect.

JOHN HOLYWELL AND O. H. DE CASTONGRENE, Toronto, Canada.—The composition on your Labor Day souvenir is above the average for such work. Jobs for this occasion are usually

"hurry-up" jobs. The ads. show plainly that the compositors understand their business.

C. M. MAHOOD, Emlenton, Pennsylvania.—You are inclined to use too large type on your stationery specimens. Your work is well designed.

D. M. GORDON, Nashville, Tennessee.—Your specimens deserve commendation for their simplified designs, correct display and general attractiveness. We reproduce one of your

The Inland Printer Company. Study it carefully and it will tell you many things that our limited space prohibits.

S. WARD PATTERSON, Philadelphia, Pennsylvania.—For any one who likes an elaborate design, your envelope would be all right. Personally, we think there is too much of it.

FRED C. AYRES, Seward, Nebraska.—To get the most benefit from this department it is best to send but a few specimens at a time, as we can review large parcels only in a general

C. B. WILSON
EDITOR

S. M. CHERRY, JR.
BUSINESS MANAGER

The Southern Altar

A MONTHLY JOURNAL DEVOTED TO THE INTERESTS OF
THE KNIGHTS OF PYTHIAS AND KINDRED FRATERNITIES



Offices: 23-28 Noel Block

Nashville, Tenn......190

No. 5.

letter-heads, specimen No. 5. This letter-head affords unusual possibilities for effective color schemes.

CHARLES C. ROOKS, Martin, Tennessee.—Considering the amount of matter you had to contend with, you did well with the letter-head in question.

D. GUSTAFSON, Red Wing, Minnesota.—There is no question about the attractiveness of your J. O. R. M. poster. Program and card very attractive.

EDWARD F. DAVIE, Philadelphia, Pennsylvania.—Your letter-head is a very striking design. We believe it would have looked better on colored paper.

way. Your work is quite neat and creditable, but we believe you can improve it. We suggest that you secure a copy of "Modern Type Display" from The Inland Printer Company.

LYMAN & WASHBURN, Kinde, Michigan.—Your envelope corner is all right, but you can improve on your letter-head. The bill-head is quite good and a decided improvement over the reprint copy.

J. B. JOHNSON, Lafayette, Louisiana.—Your cover-page has, as you say, an irregular arrangement. This defect could have been remedied by throwing the word "club" over to the center of the measure.

Charlotte, N. C......190

M

Dilworth Drug Store

DR. H. J. WALKER, Proprietor

No. 6.

FRED E. BRYANT, Moberly, Missouri.—Designs of railroad bills above the average. Their attractiveness is due to the designs cut by yourself from wood blocks.

W. R. TERRY, JR., Charlotte, North Carolina.—Your work needs no criticism from us. It is uniformly artistic. We reproduce one of your bill-heads, specimen No. 6.

FRED GIRTON, Golden, Colorado.—Your title-page shows that you have considerable ability. Considering your age, you have every reason to feel gratified with your progress.

ROY D. BOYD, Hoosick Falls, New York.—Yes, the border on the envelope is too heavy. There are numerous faults in your work and we have not the space to point them all out. It will pay you to get a copy of "Modern Type Display" from

JOSEPH EDELMANN, Fort Smith, Arkansas.—We seriously object to criticize specimens of work not done by the parties sending same. Therefore, we refrain from any comment on the specimen in question.

ROSCOE THOMPSON, Ransom, Michigan.—Your bill-head would be all right if you had printed it on some rough, hand-made stock and used two colors in the printing. It does not look well on plain white stock.

W. E. LAMSON, Rapid City, South Dakota.—It is not a good plan to send so many specimens at one time for criticism, as we can only criticize them in a general way. Your booklets are very good. It is a bad plan to employ fancy metal borders and ornaments in conjunction with plain rule panel-

work, as evidenced in your specimen No. 6. We are confident that you can improve the appearance of your stationery specimens.

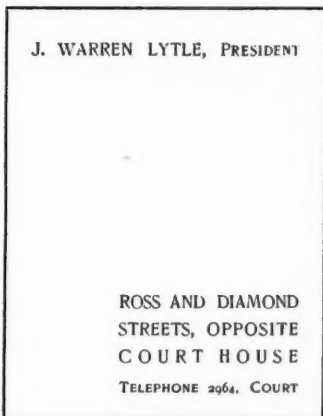
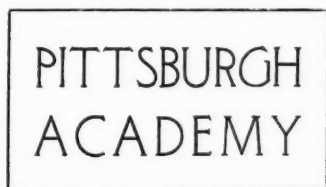
E. ELLIS, Portland, Oregon.—Considering your experience, your card is quite creditable. If you expect to do much job composition, we would advise you to get "Modern Type Display" from The Inland Printer Company.

FRANK E. ROBINS, Conway, Arkansas.—Your letter-head is excellent. The design, balance and whiting out deserve commendation. The letter-head for the Conway Printing Company is unique as to design and very attractive.

AUGUST DIETZ, Richmond, Virginia.—Your specimens certainly deserve unstinted praise. The designs are of more than original artistic excellence and the composition is perfect. You are to be congratulated on the general artistic tone of your work.

C. L. POWERS, Westfield, Massachusetts.—Your blotters are very attractive. The design and display differ from anything we have been called upon to criticize. Their merit lies chiefly in their attractiveness. Your calendar is quite good, yet there is too much of it.

O. L. LILLISTON, Philadelphia, Pennsylvania.—We reproduce two of your title-pages, specimens 7 and 8. They are



No. 7.

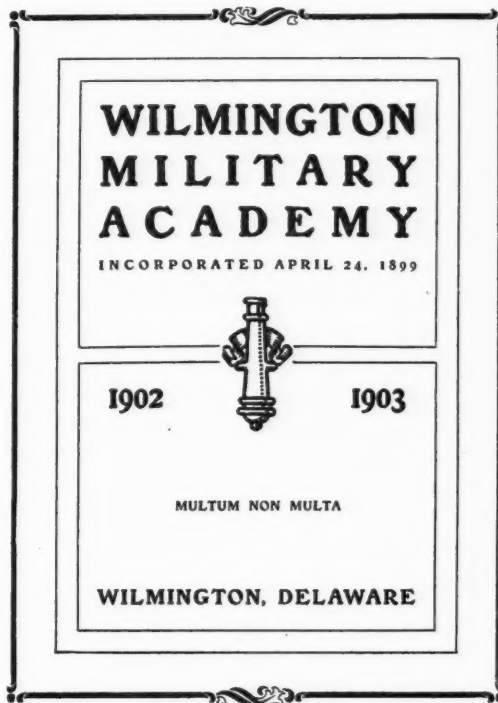
both of more than ordinary merit. Your other specimens are deserving of unstinted praise.

CHARLES ALEXANDER, Wilberforce, Ohio.—The cover-page set by Walter Steward, a seventeen-year-old colored boy, is a very creditable piece of work. The ornaments at ends of panels could have been improved upon, provided you had the proper ornaments.

F. H. M. MURRAY, Washington, D. C.—Your boys have just as good a chance as any other boys under similar circumstances. If they desire to study, we advise them to get a copy of "Modern Type Display" from The Inland Printer Company. We will be glad to review their work at any time.

ONE of our readers has spent much time in proofreading the specimens submitted in the Defiance College letter-head

contest. Little or no attempt was made by us to proofread these specimens, but that does not excuse us for not having done so. We thank our correspondent and give below the full text of his findings. We notice that he has overlooked one error, but that error was pointed out by a reader in Winnipeg. We have inserted the correction in the list made out by the



No. 8.

former gentleman in order that the errors might all appear together. The specimen referred to is No. 9. Hereafter all specimens submitted in competitions will be carefully proofread and all irregularities mentioned. We are sure that this little incident will stimulate us all to be more careful:

Of the twenty-five letter-heads which escaped typographical criticism, nineteen of them contained errors which would necessitate correction and reprinting, leaving but six that pass analysis uncriticized. This is indicated as follows:

- No. 9.—"School" for "Term."
- No. 11.—"Rivner" for "Rimer."
- No. 12.—"Pedogogy" for "Pedagogy."
- No. 13.—"Pedagogy and Mathematics" for "Mathematics and Pedagogy."
- No. 16.—"Science and Review" for "Sciences and Reviews."
- No. 17.—"Rivner" for "Rimer." "Commercial Branches" incorrectly treated or displayed.
- No. 20.—"Chamberlain" for "Chamberlin."
- No. 23.—"Pedogogy" for "Pedagogy."
- No. 25.—All right. Henry Enslinger, Rittersville, Pennsylvania.
- No. 29.—"B. L. B., Pd." for "B. L., B. Pd." "Pedogogy" for "Pedagogy." "Rioner" for "Rimer."
- No. 32.—"H. A. Latchaw, A. M." for "H. A. Latchaw, A. B." "Reynolds" for "McReynolds."
- No. 36.—All right, except type too black and inappropriate. W. S. Terry, Portland, Michigan.
- No. 37.—"Pedogogy" for "Pedagogy."
- No. 42.—All right. George H. Mason, Allegheny, Pennsylvania.
- No. 43.—"Science" for "Sciences."
- No. 44.—All right. Tom V. Hendricks, Brooksville, Pennsylvania.
- No. 58.—"Psychology" for "Psychology." Lower case "s" in "McReynolds." "Pedogogy" for "Pedagogy."
- No. 66.—"J. R. Latchaw" for "J. R. H. Latchaw." "McRenolds" for "McReynolds." "Science and Revience" for "Science and Reviews." "B. L. PD." for "B. L., B. Pd." "Pedogogy" for "Pedagogy."

- No. 77.—"Science" for "Sciences."
 No. 79.—"Science" for "Sciences."
 No. 87.—"Science" for "Sciences," "B. Ph." for "B. Pd."
 "Miss Elizabeth Rimer" for "Miss Elizabeth G. Rimer."
 No. 91.—"Psychology" for "Psychology."
 No. 93.—"Pedagogy" for "Pedagogy."
 No. 95.—All right. George Mullen, Meriden, Connecticut.
 No. 99.—All right. Edward D. Berry, Chicago, Illinois.
 No. 102.—"Science" for "Sciences."

ENTITLED TO HONORABLE MENTION.

- No. 95.—George Mullen, Meriden, Connecticut.
 No. 25.—Henry Enslinger, Rittersville, Pennsylvania.
 No. 42.—George H. Mason, Allegheny, Pennsylvania.
 No. 44.—Tom V. Hendricks, Brooksville, Pennsylvania.
 No. 99.—Edward D. Berry, Chicago, Illinois.
 No. 36.—W. S. Terry, Portland, Michigan.

It occurred to me, after collecting these lapses, that your sense of appreciation of careful workmanship would be awakened to the extent of giving honorable mention to the six—the careful and accurate half-dozen out of the 102—and thereby confer a favor on the less observant, though more skilful, nineteen, by teaching them to regard accuracy as more vital than harmonious designing. I would like to add my request that the careful six be given credit and mention in *THE INLAND PRINTER*, because their work is deserving of recognition, considering the fact that their competitors were so well trained, so skilful and so numerous. I am sure that the publication of the "honorable mention" list would be a pleasant reward for the faithful and careful, and no less a benefit to those whose one or two slips, unfortunately, rendered all their pains ineffectual.

BOOKLETS IN ADVERTISING.

In a recent newspaper article, Mr. Martin C. Rotier, of the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, writes entertainingly of printing. Among other things he has this to say of booklets:

"A booklet is a miniature catalogue or pamphlet and is generally made in a size fitting a commercial envelope, $\frac{3}{8}$ by $\frac{6}{16}$ inches. It offers a compact, convenient and relatively inexpensive form of advertising and is demonstrated to be a most profitable form of printed advertising. Its mission is to represent the merchant and to make sales for him. Its good appearance is as important as that of his salesmen. As a tramp could gain no audience with prospective buyers, so a slovenly looking booklet is cast out wherever it goes. Yawning waste-baskets invite it, and the money thus spent is practically wasted. Nor should there be any 'dudish' overelaboration or 'sporty' exaggeration in the printing, any more than in the dress of a gentlemanly salesman. Such loudness does not beget confidence.

"It is not always necessary to pay the highest price to secure the most effective work. Judgment in selection counts for quite as much as money. Inexpensive paper may often be used if type matter is properly arranged and presswork carefully executed. Indeed, the printer's sphere of usefulness to-day extends far beyond the mere mechanical execution of a booklet. He is consulted relative to quality, quantity and color of stock; the character, size and shape of illustrations; the most suitable faces of type; the harmonizing or contrasting colors of ink and numerous other technical details which enter into the work of producing the right sort of booklet. One who lacks such technical knowledge can not himself wisely decide on these points without professional counsel.

"The advertising value of a booklet depends chiefly on three things: First, the preparation of copy—the manner in which it is written. When a merchant issues a booklet, he addresses persons. If these persons were gathered before him, he would be careful what he said and how he said it. He certainly would try not to bore them. A gentlemanly speaker may sometimes be permitted to bore a well-bred audience, but no man can bore a circle of readers with an uninteresting, dry-reading booklet. There are too many waste-baskets for that. A little nonsense, a parable or some interesting, pertinent facts often help out the reading, but generally a straight, clear-cut, plain talk, honestly told, carries with it a conviction where an elaborately prepared, high-sounding disserta-

tion fails. Brevity is another essential. In these days of multiplied and variegated printed matter it is to the advertiser's interest that he reduce his letterpress to the fewest possible words, without, of course, sacrificing any of the argument or description necessary to convince or persuade. This is the very essence of good advertising.

"Second, the printing; the layout of the work; the character of designs and cuts; the type display; the stock selected (bearing in mind the postage limitations) and the presswork. The careful preparation of copy goes practically all for naught unless the printing and engraving set it out in the way that it is eye-catching. The mails bring so much cheap, unattractive or meretricious ad-printing that it is a long lead to an advertiser to be able to attract a prospective customer's attention with something striking, original and tasty. If the mechanical work is not cleverly wrought, it takes the heart and blood out of the best prepared copy. The reading matter must be properly typed; set in a way that makes it easy to read. The reader does not want hard work; he must have the pages so alluring, so attractive that he slides down them without intending to read them at all. If the booklet accomplishes this, it has laid the foundation for doing business with the reader.

"Third, reaching the right people. A great deal of money is wasted in the promiscuous distribution of booklets, unless, of course, the article advertised is a commodity for everybody's use. If a booklet is properly prepared, with good illustrations, attractive type effects, suitable paper and printed in colors, the cost precludes its distribution without definite methods carefully planned. The newspapers and magazines offer excellent means to create inquiries. The inquiries, with few exceptions, represent capital to the advertiser, to increase which the best booklet is none too good. In booklet advertising, as in every other kind, its power is cumulative if one is followed up with another at appropriate intervals to the same people. In other words, it is better advertising to reach one man with two different booklets than two men with one.

"If the goods to be sold do not warrant this method, there are innumerable ways of getting mailing lists of all grades and sorts. They are offered for almost any known business or class of people. The card index system to keep track of the follow-up correspondence and its results can not be too strongly recommended."

AN IDEAL GIFT BOOK.

As the holiday season approaches, the mind of the average man is racked to determine upon a suitable memorial of his friendship, his affection or his esteem, accordingly as he grades his friends, acquaintances and relatives. Probably no book of the season comes so close to filling all the requirements according to the interpretation of the feelings of the sender and the receiver as the "Rubaiyat of Mirza Mem'n." To the book-lover it is an indication of his taste, to the philosophic it is a tribute to his judgment, to the lover and to the esthetic it is an inspiration. Issued in dainty editions, from the vest-pocket brochure to the edition de luxe, it is suited to all purses and all requirements. Regarding it Mr. Charles Eugene Banks writes:

CHICAGO, July 8, 1902.

Mr. Henry Olendorf Shepard, Publisher *THE INLAND PRINTER*, Chicago:

MY DEAR MR. SHEPARD,—I have received the beautiful copy of the Rubaiyat of "Mirza-Mem'n" which you so kindly sent me with your own and the author's autographs. I thank you with all my heart for the treasure. It is far more than I deserve, but my appreciation is none the less alive to the compliment.

I wish to thank you on behalf of all modern singers for the magnificent way in which you have printed this poem of our friend Zimmerman. It is a brave and noble thing for a publisher to print the poetry of his time. While all men are agreed that poets are the prophets of the ages, no men of any time have been agreed that there were any poets in their time. In our day it is, perhaps, more hopeless, for the songs of modern singers are used only as fillers to newspapers and magazines and are acceptable as their size may fit the measure of a printer's rule, without regard to the merits of the composition.

You are therefore entitled to the warmest gratitude of all modern singers for the patriotism you have shown in so handsomely issuing

not only the poems of a contemporary, but of a Western man—a Chicago man—a city out of which the self-elected profess to believe can come nothing but poisoned canned beef and vulgar parvenues.

Printing is an art but one degree less vital than writing. In the selection of paper, type and binding for this poem you have shown yourself not only possessed of a keen appreciation of true poetry but of the spirit of poesy itself. The book is a poem in form as well as spirit, and Mr. Zimmerman must feel grateful, indeed, when his verses can have so charming and graceful a setting.

But the verses themselves seem to me to warrant all the care and expense you have put on them in this edition. To catch the spirit of an age long past and suffuse a modern page with the glow of that spirit refined through the glow of its greatest poet—surely that is the work of Genius.

Old Omar made poetry of the most abstruse science and the highest philosophy of Persia in her day of glory. He saw then as clearly as the greatest soul of our time that "the lily fades," but that "the Lily is for aye." He recognized the sublime poetry of evolution and involution, the immortality of species. He gave the believer in song what Darwin and Haeckel and Spencer have given the believer in enlarged and amplified prose. He knew what they have since proved.

But the beauties of the Tent-Maker's utterance was a sealed book to the modern world until Fitzgerald unlocked it with a key forged in the steadfast glow of a soul as great as that which caught the original music of the lines. And yet the work was not done. Omar spoke with the signs of a Persian, and only the truly great and sensitive of the world could grasp his lofty prophecy. To the most his cry was that of the pessimist. To the poet only was it a swan-song of clarified exultation.

Mr. Zimmerman has made Omar familiar to the multitude. He has uttered Omar's thoughts as Omar would have uttered them had he lived on this hemisphere and in our day. At least we can believe it would be so. Our faith is no larger than Omar's, but it is expressed in a more direct way. Omar lived in the day of the antitheists. All argument was forwarded through that process of reasoning; especially was this true in poetic form. Mr. Zimmerman is a poet who has succeeded in linking the golden imagery of Omar with the direct utterance of the twentieth century and yet has preserved the form and symbolism of the ancient poet-philosopher. It was a task which few would have had the courage to attempt. Mr. Zimmerman has not only attempted it but, in my own opinion, has succeeded so well that he merits the stamp of poet.

Several stanzas of this poet I read again and again with true delight:

"Come fly with me, to where wild surges moan
Around some coral isle to man unknown;
Where plummy palms are mirrored in the deep;
And there, together, live and love alone."

Or this:

"If life's short day with happiness be blest,
Thrice welcome Death's long night of peaceful rest.
Divested of our anxious hopes and fears,
We seek the shelter of our Mother's breast."

I thank you again for what you have done for this poem and for your kind remembrance.
CHARLES EUGENE BANKS.

THE DEMAND FOR GOOD HOTEL PRINTING.

There was a small spot of coffee on the menu card that lay upon a table at a much-crowded Broadway restaurant. The hawk-eyed manager saw it.

"Excuse me," he said to the man who was about to order supper, and he tore the card into several pieces.

He then took a card that was spotless, like the other appointments of the place, and handed it to the guest. The latter had not noticed the spot upon the card and asked what was the matter.

The manager explained that an imperfect menu card was as much of a blot upon his establishment as a badly cooked or badly served dish.

"We do our own printing," he said, "and you will notice that each card bears a date. The date is that of to-day."

"The paper and printing cost us about twenty dollars a day, and as we keep open seven days a week the annual cost of menu cards is not a bad income."

"In old times and times not so old a card might last for two or three days, or even more. Now, new cards are provided each day and I might say that nearly every other item of expense connected with the business has kept pace with the increased cost of menu cards."—*New York Sun*.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

DEATH OF GEORGE DALZIEL.—On page 83 of the April number of *THE INLAND PRINTER* was noticed the work of the "Brothers Dalziel," who, for fifty years in London, had been the leading engravers. Mr. George Dalziel has since died in his eighty-seventh year. He was the pioneer in the famous firm of wood engravers. He did much to develop the art of engraving on wood, and lived to see his pet profession decay through the substitution of the more practical processwork.

WET OR DRY PLATES FOR PROCESS.—F. C. Huling, Parkville, Missouri, asks: "Will process plates be better or cheaper than wet plates, when I am only making one or two plates a week? Am an amateur, working via Jenkins' book. I find wet plates hard to make, while I know how to use ordinary photographer's dry plates." *Answer*.—Process or Contrast dry plates will be better to use in a case of this kind where but few negatives are wanted and the handling of dry plates is better understood than the making of wet plate negatives.

A NEW AND WELCOME EXCHANGE.—From H. Calmels, 150 Boulevard du Montparnasse, Paris, comes *Le Procédé Revue Mensuelle de la Photographie Appliquée aux Impressions*. Rather a long title for a publication containing but twelve pages of reading matter. Still it is in its fourth year and the number of its pages have doubled since its first number. Its editor, M. Calmels, is a man of judgment, for he frequently

quotes from this column, always giving THE INLAND PRINTER credit. It has happened that a German journal reprinted one of our paragraphs from the French without credit; it was then retranslated into English by a London journal, and when it thus got back again to its native tongue the writer could hardly recognize it.

ENGRAVING IN YE OLDEN TIME.—William Harvey, an artist famous in England fifty years ago, used to relate that when Wittingham, the well-known printer of those days, wanted a new cut for his Chiswick Press series, he would write to Harvey and John Thompson, the engravers, appointing a meeting at Chiswick, where printer, designer and engraver talked over the matter with as much deliberation as if they were to produce a costly monument. After they had settled all points over a snug supper, the result of their labors was a production, months afterward, of a small wood-cut, measuring perhaps two by three inches. How very different the publisher of our day treats the artist and engraver.

NEGATIVE FILMS CRACKING AND PEELING FROM THE GLASS. The *Tribune*, Great Bend, Kansas, writes: "We have been having all sorts of trouble with our negatives breaking and peeling. This occurs only on the clear parts—the solid blacks of the drawing—and never or seldom seems to affect the spaces that are less than a sixteenth of an inch wide, never the fine lines. The big spaces show a greenish metallic shine when the plate is looked at edgewise, and on drying, either spontaneously or by heat, the cracking or curling commences. We have tried all sorts of changes in our chemicals, old collodion and new; fresh and old developer and cyanide; rubber edge, 'spit edge' and no edge; and cleaned our glass in every possible way we knew of. The only preventative we have found is the albumenizing of our glass plates. Hoping you can make a suggestion that will end our trouble we thank you in advance for any help you can give us." *Answer*.—You applied the best remedy to your difficulty when you albumenized the glass. The glass was likely not absolutely clean and albumen covers a multitude of sins of omission of that kind. The negative cotton will sometimes give this trouble when the collodion is too thin. From five to seven grains of cotton can be used to the ounce of collodion. But by all means albumenize the glass.

A PORTRAIT FROM LIFE IN THREE COLORS.—Dr. Adolf Miethe, professor of photo-chemistry in the Imperial Technische Hochschule, Berlin, has made a portrait of a young woman under a red parasol that is a triumph of three-color work. It was made from three-color record negatives, the total time of exposure being but $5\frac{1}{2}$ seconds. It was issued as a supplement to the September number of the *Process Photogram*, which says: "It demonstrates the progress of the author's researches in color photography. Dr. Miethe has produced a combination of plate and filters which brings the exposures for photographs in natural colors within the limits of every-day practice. The filters from Dr. Miethe's formulae divide the spectrum into the sections 400-490mμ, and 589-700mμ, the divisions coming fairly close to the F and D lines. Exposures (with the Perutz-Miethe Perchromo plate) through blue filter, 1 second; through green filter, $1\frac{1}{2}$ seconds; through red filter, 3 seconds. It is claimed that with the new Perchromo plate, a later modification of the formula, these exposures would be $1\frac{1}{2}$, $\frac{1}{2}$, and $1\frac{1}{2}$ seconds at f 12.5. From these negatives on Perchromo plates, collodion emulsion screen negatives were made with a Levy screen. A certain amount of fine etching was done and the blocks were printed in the normal inks of Kast & Ehinger, Stuttgart. The Miethe plates and filters are made by Perutz of 50 Dachauerstrasse, Munich."

MOUNTING COLLOTYPE FILMS.—Instead of the method in common use in collotype, of printing from the gelatin on a plate glass imbedded in plaster-of-paris, or attached to a

lithographic stone, M. G. Ballagny suggested to the French Photographic Society a better plan. Collotype printing being done on lithographic presses the danger of breaking the plate glass is a constant one. M. Ballagny's method is as follows: A sheet of zinc is used, which is pumiced in the usual way; then, taking a sheet of engravers' gelatin, a little larger than the film required to be mounted, damp it slightly in water and apply it to the zinc. A pass or two of the roller secured it to the metal. Now take the collotype film, which, as is known, consists on one face of a film of collodion and on the other of a film of gelatin. Of course this is flexible, has been bichromated, exposed under a negative, and deprived of its chromium salt by repeated washing. Take it in the damp state and apply it to the gelatin sheet, again a pass or two of the roller and it is fixed. The rationale of this process is as follows: The gelatin film between the zinc plate and the collodion film (on the under side of the collotype film) is only slightly dampened on its outer surfaces. This moisture being absorbed toward the interior of the gelatin film creates a suction that secures the collotype film perfectly to the zinc plate, so that the latter can be bent around the cylinder of a press and be printed from.

SHELLAC IN THE ENAMEL SOLUTION.—Engravers, who know what an admirable acid resist shellac is, have often wished it could be added in some way to the enamel solution. C. Fleck, in *Photographische Chronik*, recommends the use of a thin enamel, and after printing a thin varnish of shellac. His method is as follows:

Distilled water.....	10 ounces.
Egg albumen.....	1 ounce.
Ammonium bichromate.....	90 grains.
Gum arabic.....	90 grains.

A matted zinc plate is coated with this enamel and exposed for two or three minutes in sunlight, or from five to eight minutes in electric light. After which the print is coated with the following varnish:

Orange shellac.....	75 to 120 grains.
Absolute alcohol.....	7 ounces.
Absolute ether.....	3 ounces.
Fuchsin.....	24 grains.

When this varnish dries the print is laid for some minutes in cold water and developed by extremely careful rubbing with a tuft of cotton wool, the latter being moved over the print in circles. After development the print is dried and burned in, as usual. In hardness it is claimed for this enamel that it will withstand much rough usage. For line work the method is recommended by Herr Fleck, only, he says, that great care must be taken in developing that fine lines are not washed away.

MAKING HALF-TONES FROM HALF-TONES.—J. H. F., Chicago, writes: "First I want to acknowledge what a big help THE INLAND PRINTER has been to me in my work. I have for years been copying the 'Process Notes' from your paper in a big blank-book which has an index, and it is now a book I would not take any price for. I can find recipes for most anything in photoengraving in my book. About two years ago you answered a question a man asked about making half-tones from half-tones, advising that the half-tone to be copied be put upon the copy-board and turned until the lines in the half-tone copy be at the same angle as the lines of the screen. That works most times but sometimes it does not. Can you tell me why?" *Answer*.—By taking two screens of different degrees of fineness and looking through both of them you will see reasons enough why the image of one half-tone, coming through another half-tone screen, will make a disagreeable pattern. When the half-tone to be copied is one with a fine screen and is to be reduced, a pattern is not liable to result in the reproduction; but when the copy is a coarse screen half-tone to be reproduced the same size or enlarged, then pattern is often inevitable. In practice I cover the half-

tone to be copied with a piece of finely ground glass, on the ground side of which I have rubbed glycerin. The ground side of the glass can be turned in to the copy, when there is little fear of pattern, but when the danger is great the ground side of the glass should be turned out; that is, the smooth side of the glass should be next to the copy.

RETOUCHING PHOTOGRAPHS FOR REPRODUCTION.—Frenchmen have trouble, as well as ourselves, in retouching photographs for reproduction. M. H. Calmels, in *Procedé*, tells some of them and offers the following remedies: For retouching collodion and gelatin-coated papers dab the surface over with a tuft of cotton saturated with a weak solution of ammonia and do the retouching with water-color. For collodion papers, when there is but slight retouching to be done, methylated spirit rubbed on the print will answer. Or, the collodion paper can be treated with this solution:

Ox-gall.....	77 grains.
Alcohol.....	4¾ ounces.
Carbolic acid.....	8 to 9 drops.
Water.....	6 ounces.

Dry the print after applying this solution and before retouching. Another method, which he claims to be satisfactory, is to make up the following:

Dry egg albumen.....	1 ounce.
Water (cold).....	4 ounces.
Glycerin.....	40 minims.
Ammonia.....	12 to 15 drops.

The albumen and water are allowed to stand for twenty-four hours before adding the glycerin and ammonia; filter, and use this solution to dilute the water-colors used in retouching. The writer's opinion is, that ox-gall and sepia keep the retoucher in bad enough odor without adding to his perfumes putrifying albumen. This last solution is not likely to become popular during warm weather with artists whose olfactory organs are healthy.

AMERICAN WOOD ENGRAVING.—The print department of the New York Public Library, in the Lenox Library, New York, has, during the months of October and November, on exhibition some of the masterpieces by American wood engravers. The exhibits date from the work of Dr. Alexander Anderson, our only wood engraver a century ago, to that of Timothy Cole, a leading exponent of Anderson's art, to-day. It is painful to the process-man to know that his camera and half-tone screen has supplanted such art as is here shown. He should be stimulated, however, by this exhibition to strive for higher and better results, until he reaches, as he certainly will, a perfection in reproducing even the colors of nature, a goal to which the wood engraver in his highest flights of fancy never even dreamed. It is a pity this exhibition could not be taken to Chicago and other large cities. In lieu of this, however, it is possible for each engraver to make an exhibition of his own by collecting from old magazines duplicate prints of many of those comprising this exhibition. The collector should begin with *Scribner's Monthly* for 1877-78, when Kelly the artist, and now the sculptor, inaugurated what is known as the "New School of Engraving." Here are the names of a few of the engravers whose work is worth while collecting, for the prints will grow in value with time: W. J. Linton, F. Juengling, J. G. Smithwick, A. V. S. Anthony, Marsh—the engraver of insects, Frank H. Wellington, Ernst Heineman, T. Johnson, W. B. Closson, F. S. King, Frank French, Caroline A. Powell, Gustav Kruell, S. G. Putnam, Henry Wolf, John P. Davis, V. Bernstrom, John Tinkey, R. G. Tietze, C. W. Chadwick, Elbridge Kingsley and Timothy Cole. These men were masters in the Golden Age of wood engraving, when this country led the world in that art.

UNDERDONE.

Aspiring Authoress—"They say my style is rare."

Editor—"Yes, I notice it isn't very well done."—*Chicago American*.

Pressroom Queries And Answers

BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A NICE SHEET OF COLOR-PRINTING.—H. B. H., of Boston, Massachusetts, has favored us with a sample sheet of sketches done in four colors, which shows care and nice color discrimination. This correspondent has sent us from time to time some evidence of his skill as a young color pressman that displayed much aptitude on his part. In writing to this department he says: "I must thank you very much for your advice, which I have had the benefit of many times. I have read many articles on presswork written by you during the last twelve years. It has been my ambition to become a successful pressman, and I have read and also studied everything pertaining to presswork that I could get." H. B. H. manifests in his work the energy that has helped to take him from the feedboard and make a pressman who has a gratifying future in store. Ambition, investigation, study and industry are sure to bring about success to any one so endowed.

PRINTING OVER VARNISH-PRINTED STOCK.—R. T., of Ransom, Michigan, tells us that he has lots of trouble in printing on varnish-printed stock, and has sent us a sample to demonstrate the same, and says: "The sample is a great deal better than many others. I used what I bought for a good, quick-drying, bond-paper black ink, but when used on stock like the card calendar sent you it would take a day to dry, and when it did dry it was a gray instead of a black. The sample was printed on a Gordon press; the rollers were in good condition. Will you kindly tell me what kind of ink to use and how to fix it (if it needs fixing)? On some of the calendars the glazed surface seemed to break where the type came in contact with it in printing. I tried light and heavy impression and all the way between." *Answer.*—Use a good job black ink, costing about \$1.50 a pound, to which add a small portion of bronze-blue costing about \$2 a pound and a small piece of hog's lard to shorten the tack of the inks; mix these together thoroughly on a glass or stone base with a palette knife and carry only sufficient to cover the form and print solidly. Run the press at about six hundred an hour, and lay out the work



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TEMPLE GATE, SAND ISLAND, APOSTLE ISLANDS, LAKE SUPERIOR.

(On the Chicago & North-Western Railway.)

to dry. It may take a day or two for the ink to dry over varnished surfaces.

PAPERS FOR CYLINDER TYMPANS.—F. H., of Toronto, Ontario, is desirous of knowing what grades of paper are best for use as tympan sheets on general catalogue work on cylinder presses. He writes: "I have considerable catalogue presswork to do, much of which is of superior quality for this place. The tympan paper given out here for all the work is regular grade newspaper stock, which is rough and weak in texture and fiber, being made of wood pulp. What do you advise should be used for good tympan?" *Answer.*—For general presswork, a medium thick and a fairly thin grade of smooth book paper will be found adequate; but for illustrated catalogue work and the finer kinds of presswork, we recommend a good quality of supercalendered book paper, two thicknesses of which may be kept on hand, although a medium thin grade will suffice when the cylinder has been regulated for its use, instead of for heavier sheets. The paper used for tympan should be smooth-surfaced, strong and flexible for tightening on the cylinder.

WANTS TO UTILIZE INK SKINS.—S. D. T., of Grand Rapids, Michigan, desires to become economical and thereby prevent waste and save money by grinding up the skins of printing-inks and making use of the product. He says: "I wish to know as to the practicableness of an ink mill in a pressroom of six cylinders, six Colt's Armory presses and a Gordon. Can skins, and ink which has become fouled by skins and dirt, be reground so as to do good work on fine half-tones (mostly carriage cuts, two-hundred-line screen and vignettes)? If this can be done, I see a chance to save for my firm \$20 a month." *Answer.*—We do not advise the use of dirty ink or skins formed on inks for regrinding and half-tone printing. Numerous attempts have been made to utilize such refuse in the pressroom, but without success, the color matter and dried oils refusing to become impalpable—a desideratum absolutely indispensable to printing-ink manufacture. Inferior paints may be made from the dirty inks and skins. You will find the name of a maker of ink mills in the advertising columns.

BAD BRONZEWOR.—A. C., of New Jersey, says: "I have never done much bronzing and seem to lack knowledge of how to do it properly. The enclosed sample was done about two weeks ago, yet the bronze rubs off if you rub hard. I printed on Universal press and took great care to run as little size as possible. Bronzed directly after printing, spread out lightly to dry. How long does or should it take for such work to dry? If it fails to dry properly, could bronze be 'fixed' by ironing with hot iron? I always like to conquer all difficulties myself, but I seem to be helpless in this case." *Answer.*—From an examination of the sample before us, we are of the opinion that you have not carried enough ink sizing to hold on the gold bronze, nor have you applied the bronze as you should have done, namely, rubbing it into the size lightly and briskly, and then cleaning off the surplus bronze from the sheets of paper on the following day. While the bronze powder looks bright and good, it has a coarse finish because it has not been rubbed in effectively, and it, as you say, rubs off easily. In applying the bronze powder, use clean cotton batting, taking up only a small quantity at a time. By this means you can do better work as well as economize the quantity of bronze. Carry a "full color" quantity of size, perhaps a trifle more, in order to hold on the powder; run off about six impressions and bronze these before printing more sheets. Apply the bronze lightly all over the printed part of the sheet, and then rub it in by gentle pressure and energetic polishing.

COULD NOT MAKE RED INK PRINT RED.—W. J., of Augusta, Maine, writes: "I have had trouble with a small lot of bright-red ink that was furnished to print a job in three colors in

the shape of a label. It was important that the red should be a bright, strong red, as that was the color the design called for. Two sets of electrotypes were furnished to print from, and as you may see from the three specimen sheets mailed to you, all the other inks are correct as to color, while the red is dull and has a chocolate appearance. You may reply that perhaps the rollers or form were not thoroughly clean, but I assure you there was no reason for fault there, for I washed up all of these several times, with the result that after I had run about fifty impressions the bright red would become dull again and gradually become dirty looking, as if some foreign color had been mixed into the red ink. I have 'Presswork.' Can you explain this queer change of color? Mind you, the other inks are right." *Answer.*—We fear your experience with electros and bright red ink is not broad enough for a color-printer, even if we do credit you with care in the make-ready and splendid register shown on your specimen sheets. You say you have "Presswork." Now, if you will take that book and turn to page 122, you will find the following paragraph: "To Use ELECTROTYPES IN COLOR-PRINTING.—In all cases where reds or delicate tints are employed for printing in colors, the plates should be *nickel-plated*, as this prevents discoloration and saves the plates from the chemical action of most red inks—mercury forming an important basis of that color." It will be seen from the foregoing how difficult it is to print red properly when electropates are used. The remedy is apparent.

SPECIAL INKS FOR SPECIAL PURPOSES; WASHING TYPE FORMS.—C. W. R., of North St. Paul, Minnesota, writes as follows: "Would you please inform me if there is any special inks to be used, or any special way to print on white linen paper? I heard a pressman say recently that he 'doctored' his inks when printing on linen paper; but as I have read so much not to meddle with inks, I am inclined to think he is not entirely right in this saying. Also, will you give me best advice on how to wash newspaper forms so they will be clean? I use lye; but I must do something wrong, because I am unable to get forms clean. I have your book on presswork, and think lots of it." *Answer.*—It is a fact that some grades of ink have to be specially treated to make them work satisfactorily on linen papers, still much of the difficulty arises because suitable standard inks are not employed for the stock to be printed upon. Indeed this may be said of more cases than that of linen paper. Regarding the act of printing on any of the higher grades of paper or cardboard stock, it must be borne in mind that rollers, weather and ink should be so harmoniously conditioned that distribution of ink is thoroughly effected and that the form is evenly coated with color, so as to enable the paper or cardboard to take it up clean and full. If the ink be too strong and pulls the face or fiber of the stock too much it should be "doctored" with a small piece of hog's lard or vaseline, the same to be thoroughly mixed into the ink. Linen papers require full-bodied inks: for instance, job black at \$1 a pound; bronze blue at \$2 a pound, and permanent red or scarlet lake, ranging from \$3 to \$5 a pound, should be used. Inks at these prices will be found to be satisfactory in printing quality and cheap in the end. A medium-thick sheet of tympan paper *increase* in the regulation impression on smooth paper should be adopted when printing on linen papers. For washing off newspaper forms, lye, made *moderately* strong, will be found about as efficient as most detergents. We say "moderately strong," because if lye is made too strong, it is as useless as when too weak, for neither will remove surplus ink. It is just possible that your forms are excessively full of ink by reason of carrying too much color or setting the rollers too hard on the form for printing. Either error will produce very dirty type forms, which will require more than usual effort to remove the ink from the interstices caused by leads, spaces and quads. Sometimes inks of questionable quality are used on newspaper

presses, the removal of which at wash-up time is cause for annoyance. In extreme cases, however, we recommend hot lye, hot water and cold water, with light but vigorous scrubbing. Do this several times, and in no instance spare lye or water, and we will vouch for clean forms. In washing off forms be as earnest and painstaking as at any detail of printing, because without clear and clean type the best efforts to obtain good work are wasted. Wash with hot lye, next rinse off with hot water and finally rinse with plenty of cold water to remove accumulated dirt from forms.

PROPER METHOD OF BEGINNING TO MAKE READY.—A. J. M., of Boston, Massachusetts, writes: "Please tell me in the Pressroom Department which is the proper method on half-tone work. Is it right to make each cut the exact height of the bed bearers and then place enough packing sheets on the cylinder to get the necessary impression—which will overpack it; or to build up the packing to the height of the cylinder bearers and then put the extra sheets under the cuts, to get the right impression, and which will then make the cuts higher than the bed bearers? Will the latter method cause the cuts to slur or wear out prematurely?" *Answer.*—Our correspondent must not forget that *type-height* is the standard height for all letterpress make-ready, and to this height all other considerations must yield—the bed bearers and the cylinder packing included. It will therefore be obvious that the bed bearers are but secondary, and unless set to the height stated form an unreliable guide for make-ready. In the case of the preparation of the cylinder, we quote the following from a book you should have, entitled "Presswork." "In making ready forms, build up the tympan on the cylinder of the press to almost evenness with the bearers on each end; this should not include the draw-sheet nor the sheet on which the work is to be printed." The bearers on the bed should be raised about a very thin folio sheet higher than type-height. The impression on the bearers of the bed and those on the cylinder should press together gently when on the impression, being careful that the impression is equalized to the greatest nicety on both sides. "To ascertain this, lay a strip of fairly thin paper on each of the bed bearers the entire length, and then run through an impression on these strips of paper. If either side of the cylinder is too high or too low, the fact will be apparent by the degree of pressure on the slip of paper. When these have been made true, the press is in fit condition for make-ready." Now, in underlaying cuts it is only necessary to adjust them to type-height and to make up for discrepancies in blocking the same. When this preliminary has been attended to, the detail of making ready begins on the tympan on the cylinder. Pressing down the cylinder to get stronger impression, or overpacking the same with tympan sheets for the same purpose, is not make-ready. It will therefore be apparent that several sheets must be employed as make-ready proceeds, in order to secure evenness of impression on the printed sheet, as well as to obtain artistic reliefs to the illustrations found in half-tone plates. These make-ready sheets usually take from three to five in number—skilled pressmen having their preferences—the thickness of the stock used having largely to do with the number employed. Of course, the prepared sheets are added to the cylinder singly—the last one making up the quota of make-ready and also be sufficient to form a full tympan for printing when a sheet of the stock to be printed upon is run through. Such a condition will produce correct reciprocation of form, bed, tympan and cylinder, leaving the possibility of wear on plates infinitesimally small, if any, and slurring out of the question.

ELECTRICITY IN THE PRESSROOM.—Mr. Percy Wiggle, Albion, Illinois, favors us with his experiences with electricity in the pressroom as follows: "Much has been said and done in efforts to solve the problem of getting rid of one of the greatest bugbears of the pressroom—electricity. For reasons that I am prepared to give, I believe that the invention

of R. O. Vandercook, of Evanston, Illinois, mentioned in the September number of THE INLAND PRINTER, comes nearer to removing the difficulty than anything heretofore devised or patented. The result, in his case, is obtained 'by releasing vapor in the room and causing it to be precipitated evenly by condensation, accomplished by cooling apparatus placed upon the ceiling.' The idea is to create nonelectric conditions in the atmosphere of the pressroom, when outside conditions are at variance. Now, I believe that the mere presence of vapor, thoroughly distributed in the pressroom, will tend to produce the conditions sought for, as my experience will show. It is a universal and well-known truth that water is one of the best conductors of electricity known to science; therefore, it is safe to assume that when the air is pregnant with moisture, or vapors, what we may call a 'nonelectric condition' is prevalent. This has been proven to me by the fact that during the summer months, when the atmosphere is always, to a greater or less extent, humid, there is (in this locality, at least) no electricity in the pressroom. At that season of the year, the doors and windows are all thrown open, thus making the inside atmosphere identical with the outside, and creating conditions conducive to the dissipation of the electric fluid. Each sheet of paper, as it comes from the press, is, so to speak, a storage battery; unable, however, if a suitable conductor is provided, to retain its electricity. In atmospheric moisture we have this conductor. Now for my experiences: A country quarto newspaper folder, hand feed, was placed in an office where the power was furnished by a small steam engine—press, engine and folder being in the same room. The papers were taken direct from the press to the folder, and there was never any electricity. The same kind of folder is in use in the office in which I am at present employed, where the power is furnished by a gasoline engine of suitable size. Given proper conditions, such as I have described, and there is no trouble; but when the air is cold and dry, the papers stick together as if glued. In transferring the papers from the press to the folder, the papers are turned over, so that the *bottom* sheet on the delivery table of the press is the first sheet off the pile to be fed into the folder. I find that all the electricity seems to be concentrated in the first two or three sheets; therefore, I conclude that electricity 'gravitates.' I dissipate the electricity from this first sheet by drawing it slowly toward me from the top of the pile, making myself the conductor for carrying away the current. It is not altogether unpleasant to feel the sparks as they pass from the paper into the face and arms, and at times the current is strong enough to give a distinct shock. With this treatment, after the first two or three sheets are fed, the remainder occasion no trouble."

AN INTERESTING LETTER REGARDING PRINTING-ROLLERS IN THE TROPICS.

Mr. Arthur Wilson, of the Duplex Printing Press Company, Battle Creek, Michigan, writing from Hong-Kong, China, under date August 17, says: "This Sunday afternoon, on the China Sea, my time has been spent in reading the July copy of THE INLAND PRINTER. In your department for the pressroom, which is of special interest in this number, I read Mr. T. H. Harvey's inquiry to you for a roller composition which will stand the 'racket' in the tropics. His conditions are such as are found in the tropics generally. You advise him to try certain formulæ, which you think will work. Many of your readers in the tropics will be anxious to learn how Mr. Harvey comes out on your formulæ.

"In this connection I have had some experience. Formula after formula has been tried. Composition from the rollermakers of the United States, which the manufacturers claimed was 'the very thing,' has been bought and to no avail. In a few days the rollers would commence to go. There is a firm in London, England, which makes a composition that will work in the tropics, and it is the very best material I have

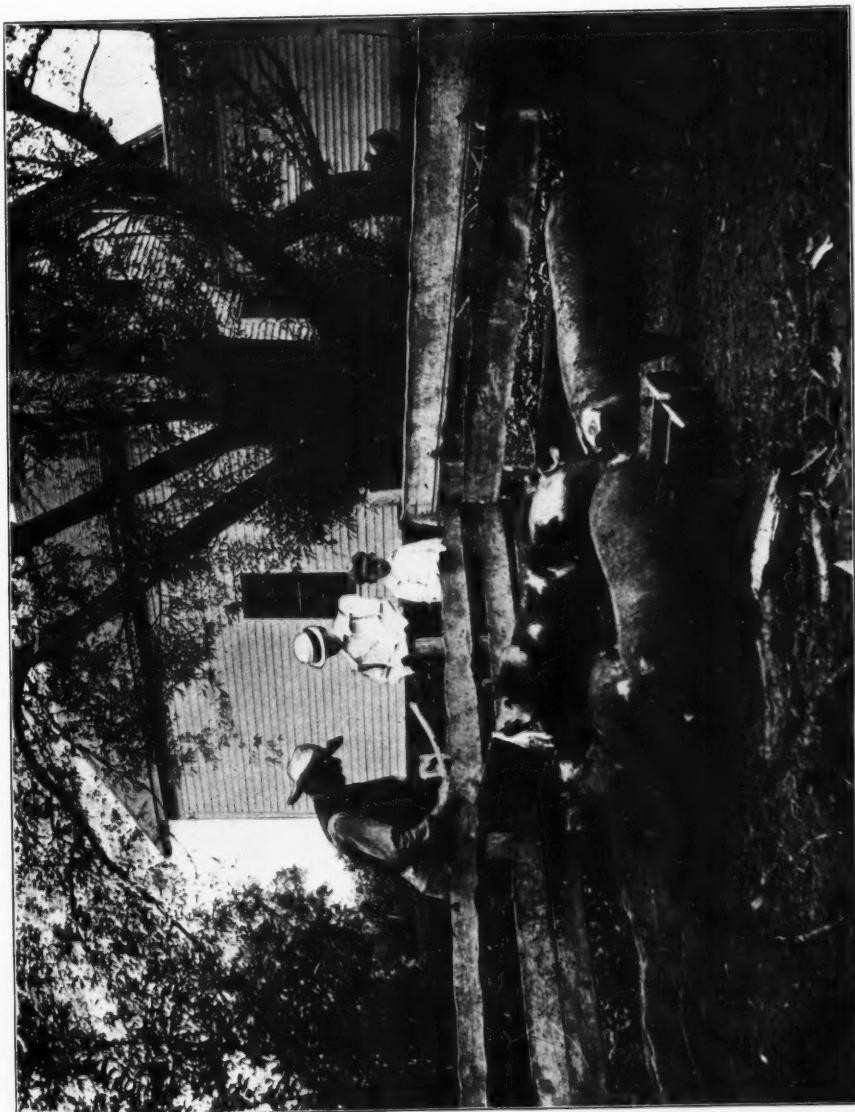
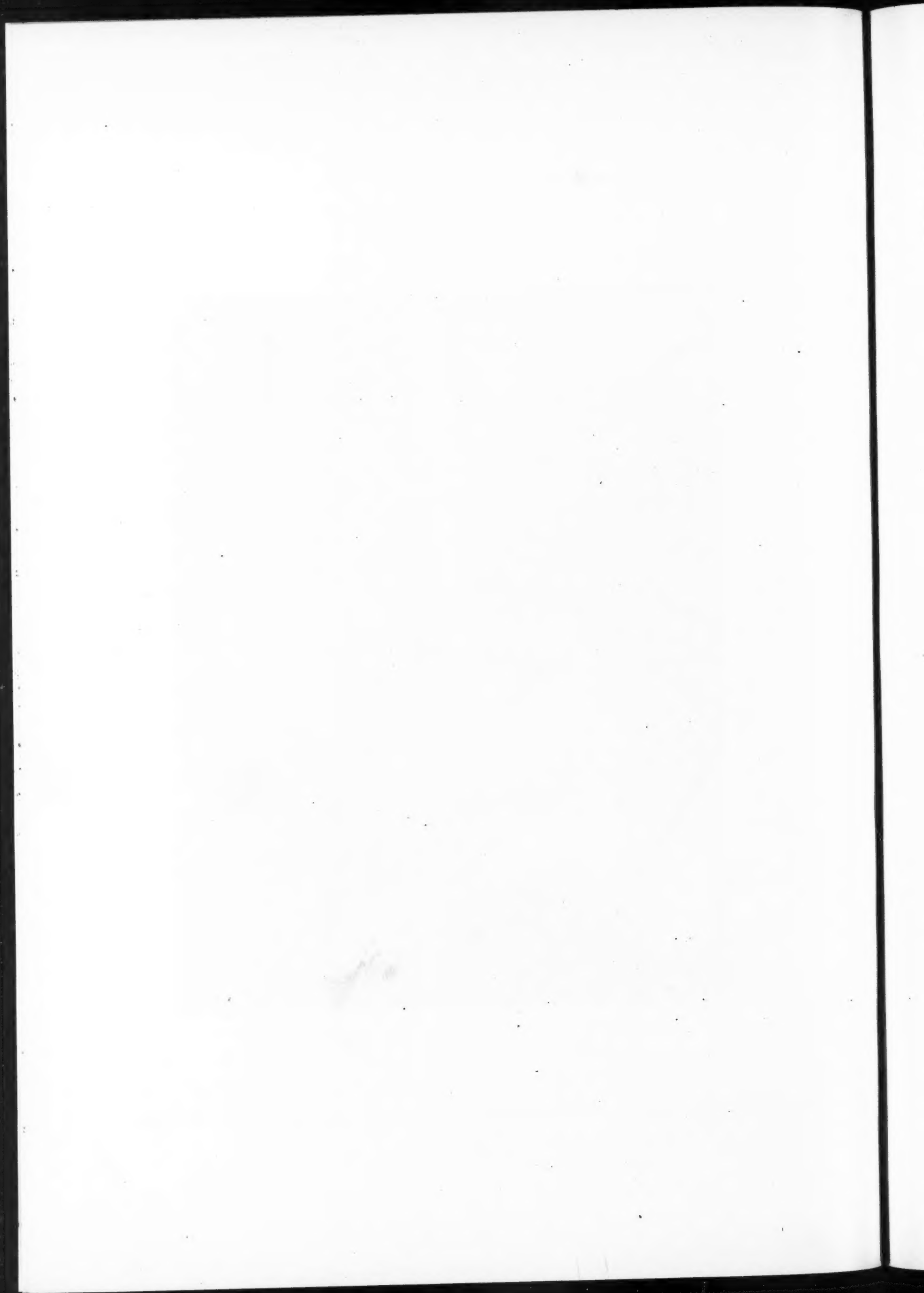


Photo by F. E. Foster, Iowa Falls, Iowa.

FEEDING THE PIGS.



found for those places. I have used it in Capetown, South Africa, in Trinidad, British West Indies, and it is used in Hong-Kong.

"Mr. McCullough, of the firm of E. C. McCullough & Co., Manila, Philippine Islands, the largest printery in Manila, claims that he has solved the mystery of rollers for the tropics at a cost of \$6,000. Some days ago he told me he would give me the recipe, but I have not had the time to see him again. I shall write to him later, asking him for this formula for the benefit of many readers of THE INLAND PRINTER, which I have no doubt he will consent to do. The roller problem is a serious one in the tropics, especially where one wishes to do good printing, and you personally will be rendering a service to a large constituency by helping to solve the difficulty.

"From my own experience I am led to believe that in the cooking of the composition is where the secret lies. Good French glue, sent to the tropics in sealed tin cans, should be used, or something equal and similarly protected. Powdered chrome alum helps the rollers in the wet season. (I have lengthened the life of rollers by giving them a coating of a solution of water and chrome alum. This treatment puts a face on the roller.) All glue in the tropics is, during the wet season, soggy or mushy. For this reason it should be shipped in air-tight sealed tins, as in the case of French glue. Help the pressmen of this clime by suggestion and practical hints and you will be doing a great service."

Newspaper Gossip And Comment

BY O. F. BYXBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

MINNESOTA has 647 newspapers, a net gain of only one over ten years ago.

Good Things, Philadelphia.—An amateur publication of unusual merit.

A NEW Hoe press, with a capacity of 48,000 papers an hour, has been installed by the Schenectady (N. Y.) *Gazette*.

PERCY WIGGLE, Albion (Ill.) *Journal*.—Your paper is very neat in its make-up, ad. display and presswork. The red ink was nicely registered.

D. B. WORTHINGTON, Beloit (Wis.) *News*.—The same criticism we mentioned a year ago, in reference to uneven color and the working up of quads and leads, applies to the *News* to-day. The ads. are much improved and with the details here

mentioned attended to it would be one of the most attractive and newsy dailies received.

THE Earlville (Ill.) *Leader* has reached its twenty-first birthday and is rejoicing over having become "of age—free, white and twenty-one."

C. P. GRAHAM, Richwood (Ohio) *Gazette*.—When the *Gazette* was last received, some twenty months ago, I found nothing to criticize. It is still a very creditable paper.

If my friends who are sending me their publications regularly will kindly change the address to conform with that at the head of this department it will be greatly appreciated.

R. S. CUNNINGHAM, Moberly (Mo.) *Democrat*.—The page ad. is well balanced and good taste is shown in the display. I should be pleased to review some of your work on smaller ads.

THE McHenry County *Democrat*, in its issue of September 6, devotes a page and a half to an illustrated account of the organization of the Illinois Woman's Press Association, with pen sketches of its members.

THE *Saturday Roller* succeeds the *Roller Monthly* at Canton, Ohio, successfully published for five years. The *Roller* is an illustrated weekly, devoted to the home news of Canton and Stark county, and is a very neat paper.

BENTON HARBOR (Mich.) *News*.—A paper full of news, with much to commend and little room for improvement. The presswork needs more attention, as quads and leads are allowed to work up, and there is scarcely enough ink used.

MUSCOTAH (Kan.) *Record*.—It is nearly three years since I have seen a copy of the *Record*, but I notice a great improvement in the presswork particularly. The make-up is also improved and the general appearance of the paper is neat and attractive.

CHICAGO advertising men to the number of eighty were taken to New York in a special train the latter part of September by *Collier's Weekly*, where they were royally entertained and given an opportunity to inspect the new plant of that publication.

STANTON (Neb.) *Register*.—The *Register* has neat ads. and is nicely made up. The presswork is good, except that the color is uneven. From a local news standpoint it is hardly up with the procession, as the four pages of home print are crowded with ads.

PLAINVIEW (Minn.) *News-Gleaner*.—The suggestion made in August in regard to head rules was carried out in the next issue of the *News-Gleaner*, and the appearance of the first page is much improved. You seem to be unable to get an even distribution of ink.

THE MUNCIE (Ind.) *Star* attaches to every advertising contract a "Rebate Memorandum," agreeing to make a proportionate reduction in price, and refund same at the termination of contract if the circulation of the *Star* for the year should average less than 24,000 copies daily.

THE manufacturer of a new cigar advertised exclusively in the Los Angeles *Express* that 1,500 boxes would be given at a certain hour to those who would present twelve coupons cut



THE WISE GUY.

"What I know about newspapering."

from the advertisement. Nearly two thousand boxes, each containing twelve cigars, were disposed of.

LAUREL (Miss.) *Ledger*.—The *Ledger* has not yet completed its first year, yet its advertising patronage has almost outgrown the limits of its sixteen four-column pages. Aside from an uneven color, there are very few defects in the paper; as a rule, a little too much ink is used.

O. S. BILLINGS, Redlands, California.—The ads. of the Graham-Cope Commercial Company and Leipsic & Israel are very good, while that of the Academy of Music is too crowded. A smaller border should have been used, and from six to twelve points more space between the columns.

FRANK E. ROBINS, *Log Cabin Democrat*, Conway, Arkansas. The *Democrat* is an exceptionally neat paper in every way. One of the issues received shows a poor distribution of ink, but the other is much better. The folder contains good arguments and was well gotten up, but should have included a rate card.

THE *Western Publisher*, published by the Western Newspaper Union, Chicago, has an artist who is an adept in pen

has been adopted. It is a very newsy paper and deserves much commendation for its work along this line, as well as for make-up and ad. display. Three or four large heads would improve the first page.

E. S. UNDERHILL & Co., proprietors of the Corning (N. Y.) *Democrat*, celebrated the third anniversary of the present ownership by reducing the price to 1 cent and changing the name of the paper to the *Evening Leader*. During these three years the circulation has grown from 225 on the date of purchase to 1,100 in 1900, to 2,764 in 1901, until at present the sworn circulation is 4,369.

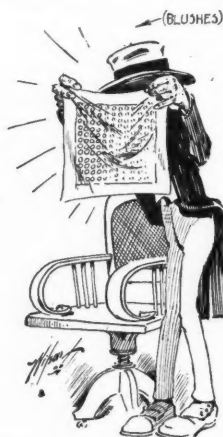
GLADWIN (Mich.) *Record*.—A very clean and newsy paper. The make-up shows great care and ads. are well displayed. The type chosen for "Brevities and Personal," and for correspondence headings is a poor selection, as it requires too much letter-spacing, and the heavy rule run top and bottom of the various headings is too black. At the top of the second column on the first page you have run the last line of a paragraph; this could easily have been avoided by leading out the



Convention-bound.



"I reckon I'm takin' tew many of them dog-gone newspapers, any-way."



Editor J. B. Cologue, of the Kendallville *Sun*, is a very modest man.



Editor Dave Brant, of Iowa City, always writes best when his feet are crossed.

ILLUSTRATIONS FROM THE "WESTERN PUBLISHER."

sketches of a comic nature. Several of his productions are shown herewith.

NORTH MANCHESTER (Ind.) *Journal*.—I have looked the paper over carefully in order to ascertain if it is a daily or weekly and am still in doubt. The "Fair Edition," headed the *Daily Journal*, would indicate that the other is a weekly, but there should be a publisher's announcement giving this information. Both papers are nicely printed and are full of news.

A NEW Hoe double-supplement press, with a capacity of 24,000 eight-page papers an hour, has been installed by the Schenectady (N. Y.) *Gazette*. This action was made necessary by the rapidly increasing circulation of the paper, which has now reached ten thousand, having more than trebled since the present management has been in control, a little over three years.

MARKDALE (Ont.) *Standard*.—The heading appears better than when last criticized and the paper has much to commend from a news standpoint. The presswork is not as clear as it should be, the ink distribution being uneven. If you would grade the items of correspondence, running a lead between, just as you do the local paragraphs, it would be a great improvement.

MORRISTOWN (N. J.) *Jerseyman*.—A year ago I suggested that a few more borders be used on the ads. in the *Jerseyman*, and a recent copy received for criticism shows that this advice

first column sufficiently to force over another line. The running of the paid items all together at the head of the first local column is a good feature.

THE East Liverpool (Ohio) *Tribune* again makes its appearance as a morning daily, with twelve seven-column pages. The news is exceptionally well presented and the advertising columns denote a successful publication. I was not sure this East Liverpool was in Ohio until I discovered the State mentioned in a legal ad., as it does not appear in the publisher's announcement nor in any date line.

Is it any wonder that newspapers charge for cards of thanks and other like contributions, when the following instance is considered? From the *Western Publisher*:

HELPED KILL FATHER.

The following card of thanks appeared in an exchange recently: "We desire to return thanks to our neighbors who assisted us in the death of our father."

TO PLEASE FRIENDS.

"Will you please insert this obituary notice?" asked an old gentleman of an editor. "I make bold to ask it because the deceased had a great many friends about here who will be glad to hear of his death."

SEVERAL papers were received during September with nothing to indicate why they were sent. If publications are intended for criticism they should be plainly marked, as directed at the head of this department. Correspondents should

also remember that at least one month must elapse before their requests can be granted through the columns of THE INLAND PRINTER, as copy is prepared one month in advance of the issue of the paper.

THE first issue of a real amateur publication is reproduced herewith, the *Early Bird*, edited by Juan Coleman, a little schoolboy at Carrollton, Georgia.

The Early Bird.

The early bird.

Juan Coleman Editor.

Published monthly 25 cents term. 2 cents a copy.

WHO DID HE MEAN?

Hix—A scientist says that in proportion to the mosquito has a better developed brain than the average man.

Dix—Well, I don't doubt it. Even at its present size the mosquito is almost as big a bore as some men I know.—Chicago News.

News

Mr. Herbert Griffl, has gone to Anniston.

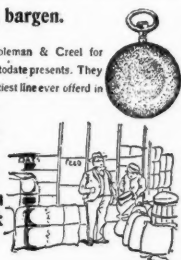
Miss Ethel Carroll is teaching school at Obe.

A bargin.

Go to Coleman & Cret for fine and up-to-date presents. They are the prettiest line ever offered in Carrollton.

Fine hats

at Summers & Baskin's



September.

By Walter Harper.

Till thou hast come the heart is light, and we
Forget the speed of moments as they fly;
Fair Summer's lazy days, rase-charmed, are free
Of things that tell us time speeding by.

What is the matter?



Ah! he is trying to find the early bird,
for he has all the news that could be had.



FIRST ISSUE OF A REAL AMATEUR PAPER.

THE Burlington (Iowa) *Journal* published a "Progress Edition" on September 5, sixteen of its twenty-four pages being given over to illustrated descriptions of the growth of Burlington and its industries. F. T. Hyskell, business manager of the *Journal*, deserves great credit for the success of the enterprise, the proceeds of which were three hundred per cent greater than any single edition ever published in Burlington.

SPRING VALLEY (Wis.) *Sun*.—I notice that you have separated your professional cards by about eighteen points; this is a happy thought and is a great improvement. The supplement is all right except that the heading should not have been repeated on the fourth page. You might have avoided this extra expense by using only two pages of ready-print, as twenty columns of advertising would not be considered excessive for a six-column quarto.

PASSENGERS and tourists returning to the United States from Mexico have been put to considerable annoyance by reason of the customs officials exceeding their authority in the collection of duty, and the Monterey (N. L., Mexico) *News* has taken up the matter and has circulated a neat booklet giving official information on the subject, with the result that nearly all customs officials are now following the instructions of the Treasury Department.

AD-SETTING CONTEST No. 12.—On October 1, just one month before the closing of the contest, there had been submitted thirty-four specimens, one more than at the same period in the last contest. In Contest No. 11, 163 ads. were entered and the present contest promises to be equally successful. The contest closes November 1, and a few days later a full set of the specimens will be sent to each contestant, with full instructions as to judging. It will take some time to compile the decisions, but as soon as the successful contestants are

ascertained and their photographs can be secured, a summary of the result will be published.

J. H. BAILEY, JR., Moultrie (Ga.) *Observer*.—Your "Trade Edition" would have made a more creditable appearance if the presswork had been better. The twenty-four pages are well filled with interesting reading, profusely illustrated, and a generous amount of advertising. The ads. have the appearance of being rushed, and evidently very little study was devoted to the work, the principal effort being to get them into type as quickly as possible. Still, the result is very good and the issue is a creditable one.

THE Colorado Springs (Colo.) *Gazette* published in September an immense special issue of forty-eight seven-column pages and colored cover, which was called a "Fifty Thousand Population Edition," and sold for 50 cents each. Thirty-two of these pages were given over exclusively to large, nicely printed half-tone cuts, without any advertising and only now and then a few words of reading matter. The work was nicely executed in every way and no doubt proved a great benefit to Colorado Springs.

THE Merchants' Association, of Huntington, West Virginia, recently issued the following notice:

After long discussion and consideration the Merchants' Association has decided that no advertising is good business expenditure except placed in regularly issued daily and weekly newspapers and periodicals, and of those only such as have an established bona-fide circulation of at least one year's standing. And the Merchants' Association aforesaid hereby gives public notice, that from this date forward, it will positively and indiscriminately reject advertising of whatever character that does not come within the above classification.

Such resolutions are good for the merchants and good for the newspapers already established, but a little hard on the fellow who will be obliged to run his paper for a year before he can secure any local advertising.

RAPID strides toward success are being made by the Passaic (N. J.) *Herald*. Since the new management took hold of the paper, headed by Robert G. Bremner, no effort or expense has been spared in pushing its circulation and advertising, the former having been tripled in three months and the latter showing a corresponding increase in four months. Repro-

Amount of Advertising Tripled in Four months at Advanced Rates.

The Only One Cent Paper in a City of 30,000...
Circulation...
Tripled in...
Three Months...

Circulation 5100.

YOU HAVE THE PASSAIC PUBLIC BY THE EAR WHEN YOU USE THE HERALD

Two who Came and Saw.

CURRENT ADVERTISING

The Passaic (N. J.) *Daily Herald* is the only one-cent paper in a city of nearly 30,000 people. The circulation has quadrupled since the beginning of the year under the new management, and is now guaranteed to be not less than 5,000. Over 100,000 have been sent in new machinery during the past few months, and everything in the way of mechanical equipment which would enable the publisher to give out a thoroughly up-to-date newspaper has been secured. The new publishers of the *Herald* are...

Two who Came and Saw and Conquered.

...the effect of the *Herald* upon the city...

PART OF A CIRCULAR OF PASSAIC (N. J.) "HERALD."

duced herewith is the heading of an attractive circular which Mr. Bremner has been using in pushing his paper.

J. ARTHUR HALL, Baldwinsville (N. Y.) *Gazette and Farmers' Journal*.—Your paper has been twice commended in this department for its news features and the general neatness of its appearance. The department of "Business Locals" is a

good feature, leaving your page of short local items exceptionally attractive. The items of correspondence should be graded as neatly as the paragraphs of "Social and Personal," and an effort made to get a more even distribution of ink.

G. A. Cook, of the Laramie (Wyo.) *Republican*, sends me an ad. cut from a recent issue of a Missouri paper, reproduced herewith (No. 1), which was set by him in February, 1891, more than eleven years ago and about a year and a half before he left the paper. He says he recognizes it by the broken "F" in "Furniture," which met with an accident soon after the ad. was set, but owing to the smallness of the font he could not spare another to replace it.

WINKLER
FURNITURE
COMPANY
MANUFACTURERS AND DEALERS IN
FURNITURE.
ARE PREPARED TO DO
ALL KINDS OF

Carving, Planing, Scroll Sawing, Etc.

We also keep constantly on hand

Stair Banisters, Newel Posts
Walnut Coffins, &c.

Artistic and Wooden Burial Cases
Always on hand.

They respectfully ask the attention of all to
the articles of their manufacture, pledging
themselves to sell as cheap as such articles
can be bought.

Winkler Furniture Co.

No. 1.

by the following paragraph from a late issue:

An horrible tale about a young lady who unthoughtfully jerked her head back to keep from being kissed and broke her neck, and didn't get kissed either. It is a terrible warning to Girls not to jerk. In fact 'twould be better to lean over a little.

THE GRIDIRON CLUB.

The most famous organization of newspaper men in the world is the Gridiron club, of Washington. It is a unique institution. It has no reason or purpose in life except to promote good fellowship through dinners, and so memorable are these affairs that distinguished men will travel half way across the continent and back again to be in attendance. There are forty members of the club—all regular Washington correspondents of the leading newspapers of the country—and so strict are the requirements of the membership that the protest of two members will effectually prevent the admission of any applicant. The result is that the forty men who run the gauntlet of admission are certain to be the brightest, brainiest, cleverest men who can be found in the newspaper profession. As a natural consequence, the member who is selected as president of the club, and who presides over the dinners, must possess executive ability, spontaneous wit, excellent judgment and ready tactfulness to a marked degree. These qualities are found in Mr. W. J. Wynne, president of the club, who was recently appointed by President Roosevelt as first assistant Postmaster-General.

For fifteen years the Gridiron club has been in existence, and during that time has entertained the most prominent men in the world. Presidents of the United States have been glad to be guests, while cabinet officers, ambassadors, governors, senators and representatives, army and navy officers, railroad presidents, etc., are as thick around the table as bees around a hive. During all these fifteen years no after-dinner speech, with one exception, has been reported. The exception was the case of Cardinal Satolli, who, having been invited to a Gridiron dinner, chose the occasion as a means of communicating a carefully prepared statement on the relations of church and

press. The speech having been prepared for publication, the rule of the club was broken, but never before or since has the utterance of any man been repeated in the press. President Harrison's speech would have been a prize for any newspaper, while Lord Pauncefote's first utterance after he had been made British ambassador deserved preservation. Scores of instances could be given of memorable speeches which were allowed to remain unreported. Indeed, it has been a matter of wonder to the public that the Gridiron, composed as it is of forty newspaper men, has lived up to a rule of strictest secrecy in regard to what is said and done by and to the prominent men at the banquet board. All that sees light in print of their dinners is the menu, a list of their guests and an outline of the general program. It virtually amounts to giving a public dinner privately. A rule of which members and guests are alike delicately reminded at sessions is "Ladies are ever present, reporters never." So it has become to be the fact that public men seek invitations to the Gridiron dinners, freed from any consciousness that anything they may say is being taken down for the press.

The Gridiron club, while its avowed object is only "the promotion of good fellowship," has rendered signal and substantial service, not only to the whole corps of correspondents at Washington, but to newspaper men everywhere, by the promotion of better relations between public men and the press. No public man has enjoyed the hospitality of the Gridiron club without gaining a better understanding, as well as a higher appreciation of the profession to which its members belong. "The palladium of our liberties" and "the Archimedean lever," together with "the pen is mightier than the sword," were long since tabooed. But, under cover of the confidence and in the convivial comradeship of the Gridiron dinners, both public men and newspaper men come easily into a larger and closer sympathy, which results in better knowledge and mutual benefit.

Many things contribute to make the Gridiron different from all other dinners. There is no head to the Gridiron table. McGregors sit everywhere. There is no table of honor. The secretary of the club has made a study of seating guests to carry out the spirit of the dinner. He mixes the entertainers and the entertainment in a way which adds greatly to the general gayety. No sensitive person is able to see that he has not as good a seat as any other guest. With the diagram of the four-pronged table before him, the secretary moves his names about until he is sure that there is not a dull place anywhere. At a recent Gridiron dinner the guest who led off with the speaking arose from his place in one part of the banquet room. The next one came from another corner, and the third was called up from near the presiding officer. At the regulation public dinner the star guests sit in solemn state with the presiding officer at a table of honor, not infrequently raised a little above those occupied by the "common herd." They are classified and called upon in some order of ability or rank, or in accordance with a series of toasts. Nothing of this kind is tolerated at a Gridiron dinner. Max O'Rell called one of these dinners "a great leveler," and it was a happy description.

In still other respects the Gridiron entertainments are unlike those dinners with which Americans are most familiar. The average public dinner follows a stereotyped form. First the courses are disposed of and then when coffee has been placed upon the table, the feast of reason and the flow of soul begins. At a Gridiron dinner the order is entirely otherwise. With the disappearance of the soup plates the intellectual program opens. As the waiters fly out, having placed before each guest the clean plate for the next course, the presiding officer is on his feet, and from that moment till the party rises on the stroke of 12, there are no lulls.

One more characteristic of these dinners may be mentioned. In the accounts of the usual public dinner "a long list of wines" is paraded as evidence of high character. Two wines

only are served at Gridiron dinners. And if any one would glance along the table he would discover that the glasses were turned down in front of at least half of the members of the club. It is, generally speaking, a fact that for several years wine drinking at public dinners has been decreasing. A public dinner is not an orgy. The tendency in the Gridiron club toward less and less drinking is noticeable. Drunken wit is of a very poor quality. In the flowers, the music, the speeches, there is intoxication of the rational and more satisfactory kind. A member of the Gridiron club who permitted himself to become the worse for wine at a dinner would feel that he had disgraced himself and lowered the tone of the organization. Guests, taking the cue from their hosts, soon discover there is vastly more enjoyment in sober participation.

The greatest possible diversity of guests is another condition of the Gridiron dinner. It is rare that the club assembles without representation from almost every branch of the Government and all of the professions, to say nothing of a sprinkling of business men without regard to bank accounts. There is no tuft-hunting, no seeking after notoriety. "A good time" is the chief end of the club, and it is found, in part, by bringing together strangers to each other. This club is natural and democratic in the best meaning of the words.

But analysis and description are not adequate to tell what a Gridiron dinner really is. The proof of the pudding is in the eating. On the way out from a Gridiron dinner recently Congressman Barrett, who had come down from Boston to be a guest, exclaimed with enthusiasm:

"I wouldn't have missed it for \$50."

"Fifty dollars!" repeated Mr. Richard C. Kerens, who had come all the way from St. Louis to attend, "I wouldn't have missed it for \$500."

"Well," retorted the Yankee, "we mean the same thing, only I came from a part of the country where they speak in smaller denominations than you do in the West."

The dinners are not without their humorous side and the practice of introducing satirical vaudevilles has been freely indulged in. The election of Chauncey M. Depew as Senator from New York was a subject of especial interest to the club, since Mr. Depew had been present at least once every year at a dinner. He had enjoyed so heartily the fun poked at other victims that the club thought this a good opportunity for letting him see how it felt. So it went through the form of administering the oath of office to a huge "property" volume of Depew's jokes, on the pretext that Depew's jokes were really all there was of Depew. Then they called Mr. Depew for a few remarks, but, before he could respond, a huge phonograph, which had been concealed in one corner of the room, began to shoot forth some of his most familiar anecdotes, to which he was permitted to supply only the gestures. When Mr. Depew was finally allowed, at a late hour, to speak in his own person, he made one of the cleverest addresses and assured his permanent retention on the club's invitation list.—*L. W. Thavis, in the Des Moines Leader.*

CRUSHING THE "ED."

Poet—"That fool editor said I would never write well until I had a great sorrow, but I showed him."

Wife—"Showed him what?"

Poet—"Our wedding certificate."—*Judge.*

COUNTRY EDITORS SHOULD HAVE IT.

Enclosed find my subscription. I have neglected to renew for three months, but I find that I can not afford to miss a copy of *THE INLAND PRINTER*. Country editors have to practice economy, but it had better be in their bill of fare than to deprive themselves of the valuable trade information given in the "old reliable *INLAND PRINTER*."—*H. F. Grinstead, The Nocona Times, Nocona, Texas.*

Proofroom Notes And Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

POINTS AFTER TITLES.—E. H. G., Atlantic, Iowa, writes: "What is the correct thing in reference to the use of the period at the close of the name of a newspaper—its title? In other words, should the name of the newspaper as it appears on the first page of the paper be followed by a period?" *Answer.*—This seems to be purely a matter of personal choice. Whatever one chooses to do is correct. Some papers use the period, others do not. My choice is to use it.

PUNCTUATING POETRY.—A. M. H., San Francisco, expresses a desire thus: "I have five editions of Gray's 'Elegy Written in a Country Churchyard,' and they are widely variant in their punctuation. The most noticeably different stanza I give below, and, as a matter of satisfaction to myself, and possibly to others, would ask you to punctuate it correctly:

"Hard by yon wood now smiling as in scorn
Mutt'ring his wayward fancies he would rove
Now drooping woful wan like one forlorn
Or crazed with care or crossed in hopeless love."

Answer.—It is easy to see that this might be differently punctuated by different editors, and it does not seem possible to say that any one way is the only correct way. Dana's "Household Book of Poetry" has:

"Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies he would rove—
Now drooping, woeful-wan, like one forlorn,
Or crazed with care, or crossed in hopeless love."

Chambers's "Cyclopædia of English Literature" has a semicolon in place of the dash at the end of the second line, and "woful, wan," instead of "woeful-wan." Mr. Dana's preface says: "Especial care has been taken to give every poem entire and unmutilated, as well as in the most authentic form which could be procured." He should have the poet's own punctuation, but may not. Undoubtedly that would be the most

authentic form, and the correct one, could we have any assurance in the selection.

THE SPLIT INFINITIVE.—F. L. H., Hartford, Connecticut, asks: "Will you be kind enough to give an example of the 'split infinitive,' and explain why it is wrong?" *Answer.*—A split infinitive is a parting of the verb from its sign "to," by placing an adverb between them, as in saying "to immediately do" anything. This is held to be wrong because the two words that make the infinitive verb are as inseparable, properly, as the parts of a single vocable. Here is what Joseph Fitzgerald, in "Word and Phrase," says of it: "The 'to' which we use as an essential and inseparable part of the infinitive form of verbs is the preposition 'to,' but the etymological signification or office of it is no longer perceived, and 'to' is a particle and a grammatical element comparable to the terminations 'ing' and 'ation.' No author who uses English with propriety and regard for established correct usage ever separates the particle from the verbal word by interposition even of a monosyllable, by writing, *e. g.*, 'to so direct'; the correct form is either 'so to direct' or 'to direct so.' But quite intolerable is the phrase, used by an eminent jurist, 'a purpose to in some way use the grand jury.' One might almost as well say 'contro stoutly verting,' or 'contra flatly dicting,' or 'per insensibly meating,' for controverting, contradicting, permeating; for the 'to' is as inseparable from the verb form as 'contro' from 'verting.'" Nevertheless, the objection is made too inclusive, and many good writers will not hold themselves bound by it except as a generality. The last clause of the quotation goes beyond actual truth, although almost always it is advisable to avoid using the split infinitive.

"RHYME" AND "ONLY."—R. L. B., Palmer Lake, Colorado, asks these questions: "(1) The Century Dictionary emphatically declares that the spelling 'rhyme' is an erroneous form—that 'rime' is correct. Why, then, is 'rhyme' so exclusively used? (2) Why is the adverb 'only' so generally and so grievously misplaced, often by the best writers? 'He can only read at intervals.' 'Success is only effected by effort.' Is not the true sense of these sentences marred by this misplacing of 'only'? I know of no other misusage so common among writers otherwise exact." *Answer.*—(1) The Century Dictionary plainly tells the reason why the originally erroneous form came into use. It says, in its etymology: "Also, and more commonly, 'rhyme,' a spelling first used, alternating with 'rime,' about the year 1550, and due to the erroneous notion that the word is identical with 'rhythm' (indeed, even the spellings 'rhythm' and 'rithm' were sometimes used for the proper word 'rime')." And then, by way of bolstering its futile attempt to induce resuscitation of the originally proper form, it adds: "Properly only 'rime,' a spelling which has never become wholly obsolete, and is now widely used by persons who are aware of the blunder involved in the spelling 'rhyme.'" All of this is undoubtedly true, except the statement that "rime" is widely used. Comparatively few persons use the original spelling, although a large proportion of those who are aware of the "blunder" may use it. But this, which was a blunder, is a blunder no longer, and the spelling which was once an error is now correct, because the people have adopted it, with practical universality. If any one can induce people to drop the current spelling, and to take the old one again into favor, all right; but it does not seem likely that that will ever be done. (2) It is impossible to tell why "only" is so often misplaced. It certainly is a maltreated vocable, that seldom finds its best place, and this has been said by many writers of verbal criticism. We are not so sure that the sense of the sentences wrongly constructed is very often marred by the misplacing, for in most cases the sense that is intended will be understood, notwithstanding; and this fact may be as good a "why" as any. Alfred Ayres says that the word is more frequently misplaced than any other in the language. "Indeed," says he, "I am confident that it is not correctly

placed half the time, either in conversation or in writing." Hodgson's "Errors in the Use of English" says: "We have already employed a culinary simile, and, following it up, we may liken adverbs to sauces, which must be taken only with those dishes that they are designed to qualify. No sane writer would deem it indifferent whether the limiting adverb 'only' be prefixed to the verb or to its object in such sentences as 'I saw only John and Charles.' 'I only saw John and Charles' leads one to infer that the speaker saw but could not speak with them, not that John and Charles were the only persons whom he saw. The rule of the collocation of adverbs and adverbial adjuncts is that they should be so placed as to affect what they are intended to affect." This rule is a good one, and might well be always kept in mind and applied; but it is not commonly obeyed, probably because the sense actually conveyed is not the one of the words as arranged, but that of the words as they would properly be arranged.

LONGFELLOW'S HIGHEST-PRICED POEMS AND HIS FIRST COMPOSITION.

The largest two sums ever paid to Longfellow for single poems were \$3,000 for "The Hanging of the Crane," which amount he received from Robert Bonner in 1874, and \$1,000 for the poem "Keramos," which he received from Harper & Brothers in 1877 for its publication in *Harper's Magazine*. The following is the letter written to Longfellow by Henry Mills Alden, editor of the magazine:

"August 3, 1877.
"DEAR SIR,—I have this morning received your poem 'Keramos,' which more than meets my expectations, large as they were.

"In payment I send enclosed Messrs. Harper & Brothers' check for One Thousand Dollars (\$1,000).

"In regard to illustrations, any attempt to embellish the poem in the ordinary way would result in a complete failure. Possibly each page might have an illustrated border—severe as a frieze in its limitations as to form—indulging, however, in some freedom at the top and bottom of the page and perhaps at the middle point on each side: the suggestion in the border to harmonize with the text. But even this will not be done unless a marked success can be achieved.

"It is understood that we are to publish the poem in our December number and that you are not to publish it in book form until two months after the publication in our Magazine.

"With thanks, yours sincerely,

"(Sgd.) H. M. ALDEN,

"Ed. *Harper's Magazine*."

"PROF. HENRY W. LONGFELLOW."

The foregoing adds interest to the story that when Longfellow was a little boy of ten or twelve years, attending the district school near his home in Portland, Maine, his teacher requested him one day to write a composition, to be handed in the next morning. The next morning Henry handed in the following to his teacher:

Mr. Finney had a turnip,
And it grew behind the barn;
It grew there and it grew there,
And the turnip did no harm.

It grew and it grew,
Till it could get no taller;
Mr. Finney pulled it up
And put it in his cellar.

It lay there and it lay there,
Till it began to rot;
His daughter Sally took it up
And put it in the pot.

She boiled it and she boiled it,
As long as she was able;
His daughter Peggy fished it out
And put it on the table.

Mr. Finney and his wife,
They sat down to sup,
And they ate and they ate,
Till they ate the turnip up.



From the Roycroft Shop—a book. In their new edition of Hamlet, the Roycrofters have done much work that is credit-

able, and have omitted much of their customary affectation and bad craftsmanship; wherefore let those who have derided the Roycroft popularity take heart; good may come of it.

This book of Hamlet is simple and dignified. It has good presswork, and no offensive color. More than this, it has pages and pages—consecutive ones—without errors. The binding is stout and well put on; albeit the Roycroftie use of ooze calf can not but make the judicious grieve. In a few points, admitting the congruity of the general scheme, the work might be improved; but in the main it is a thing in which the makers may well take pride.

The type, the Roycrofters state, is "Bruce Roman, cut in 1835 and forgotten until we dug it up." One can not but

advertisements in many a rural weekly. In fact, the type has a look of aged commercialism about it. Of course, the Roycrofters did not make the type; there lies the flaw. They could well afford something better.

Of the composition, one can not say it is other than fair; the placement of the speakers' names, set in italics, at the beginnings of speeches, being most unfortunate. The reader can scarcely avoid the illusion of an emphasis in the text, and is always likely to read the name as part of the speech. A little more space, or a color, would have removed the difficulty.

In the designs, care has been taken to include nothing ridiculous, and the result is utterly commonplace.

All these things seem somewhat derogatory. Yet the fact remains that the work is a credit to its makers above the work of all past seasons. It has faults, but none of the trifling indignities that marred the "Ancient Mariner" of two years ago, or the inartistic pretenses that damned last year's edition of "Dreams," are upon it.

And there is another point of positive advance in this volume; advance in more than craftsmanship, in more than artistic sense—an advance in honesty. The book does not pretend to be one of a limited edition. It is not numbered and signed, nor is it one of nine hundred and twenty-five copies, when talk is rife among those who know the inner workings of Mr. Hubbard's establishment, to the effect that eight thousand were printed. It may seem like a strange reversal of practice, but I should think all the Roycrofters would rejoice at the new policy.

So much for Hamlet. The Roycrofters' other large book for this season is by Mr. Hubbard himself. It is always so.

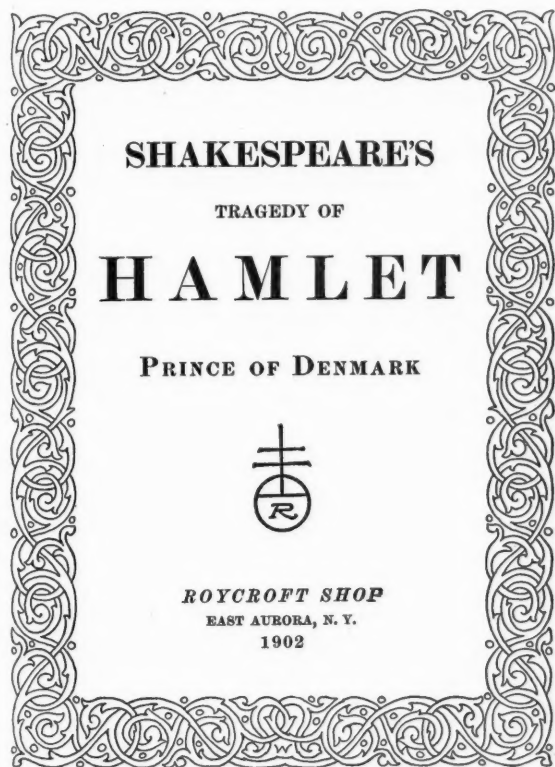
Of course the Roycrofters can sell a book of Mr. Hubbard's better than any other publisher in the country; if they are to bring it out, all other considerations vanish. What matters quality, when they have printed the stuff "after the style of the early Venetians in two sizes of a strong and readable type, and in two colors?" To go deeply into Mr. Hubbard's reasons for publishing his own work—in connection with that of other masters of the past—were bootless; besides, I have already looked into this matter once, and the result of the inquiry is to appear, I understand, in the *Philistine*. Speed the day.

* * *

Probably not even Mr. Hubbard's marvelous consequential cleverness is so strange a thing as the number and earnestness of his imitators; if imitation is the sincerest, etc., all the emperors of Ind must feel unflattered and unregarded in his supreme presence. There is something in his attitude that brings about this manner of reasoning: "This man is very great; he cries his greatness from the housetops; also his charity, and his strength, and the kindness in his heart. Men believe and glorify him. Perhaps he is no greater than I. Therefore, let me climb among the chimney-pots and lift voice; belike they will call me also great." Whereat the unwary disciple hies him to the printer with his copy, and starts a magazine; therein he greets Hubbard as a brother hitherto unknown in the mazes of the world; he patronizes the memory of William Morris, and across the centuries pats Leonardo da Vinci on the back.

Few towns in the Dakotas have not reared their great Philistines, and in the hills of Nevada they grow and thrive between the cacti and the pines.

From its beginning, the origin of the Philistine idea has been shrouded in mystery. There have not been lacking men to say that Mr. Hubbard was not its creator; and certain it is that some of its characteristic features have been lifted bodily from the departed contemporaries of its youth. The phrase, "a magazine of protest," did not grow incarnate, Minerva-like, in the brain of the sage of East Aurora.



A ROYCROFT TITLE-PAGE.

regret that it has been exhumed. This face is not particularly suited to esthetic bookmaking, all feeling for beauty being conspicuously absent from its design; it has not the merit of novelty, for you will find quantities of it in almost any old country printing-office, and it habitually dresses the chaste

And now comes from England another disciple, calling itself the *Protest*.

From cover to cover it bears the stain of counterfeit; even in the day of its fresh coinage, the lead begins to lose its luster. It protests in a perfectly general and illogical manner at everything that is of our world; it denies everything, yet offers nothing; and it hails the *Philistine* boldly, joyously, as one god to another across the seas. The *Protest* purports to be the output of a community of young and learned men, original spirits to whom the clearer sight has been miraculously given. They are writers, artists and dreamers, they say. Of their writing we will say nothing; their art is shown in a print of a very crude picture of Poe, copied from a photograph of Zolnay's bust. Dreamers they are of a certainty, if they think we are to find brain-food in their dreamings.

Of the *Protest* let us think in charity; and may it find rest in the crowded fields where the dead imitators sleep.

* * *

The Bandar-Log Press has been incorporated, and is now doomed to become a business venture; hitherto it has been a purely charitable affair, conducted by Frank Holme in the interests of national gaiety—with eminent success, considering its lofty aim.

As a matter of fact, the new company is simply an incorporation of the peculiar talents of one man; its object is not



THE majority of those to whose notice this little sheet will come will have some agreeable recollections of the artistic work accomplished by Mr. Frank Holme upon his press, which he informally established in the year 1894, and which takes its name from Kipling's "Jungle Book." The first volume, which he published, and which was issued at Chicago, bore the title "Just for Fun," the edition of which was limited to seventy-four copies. The second and third volumes, entitled "Swanson, Able Seaman," by Charles Dryden, and "Where is Ray Brown?" by Kirke La Shelle, were printed in Asheville, North Carolina, and each limited to an edition of one hundred and seventy-four copies.

These Bandar Log books are unique in their typography and in technical methods go back to first principles. Those already issued were illustrated in color, with borders, full pages, illuminated initials, tail-pieces, etc., the whole being cut on wood blocks by Mr. Holme and printed by him upon hand presses, and all lovers of the unique in artistic books, in all parts of the country, became immediately interested, while art critics and book reviewers devoted columns to the work of this most original of publishers.

Mr. Holme's efforts having met with such universal approval, it has been deemed wise to incorporate The Bandar Log Press and place it upon a more stable business basis. A New York corporation, with the name "Bandar Log Press," is in process of being organized and will shortly be incorporated, with full powers to do a general printing and publishing business, for the purpose of following, on commercial lines, the lead already assumed by Mr. Holme. This company is projected upon the following lines: The capitalization is to be three hundred shares of stock, all common, par value, twenty-five dollars per share, the total capital being thus seven thousand five



FIRST PAGE OF PROSPECTUS.

more to attain financial and public success than to keep Mr. Holme where his fancy will have full play, and his delicate health will not be endangered by the climate.

The business affairs of the Bandar-Log are in the hands of Mr. Kirke LaShelle, who is not without experience—the conduct of a publishing house, in this day, being nearly allied to the management of a comic opera. Among the other organizers of the company—men who can apparently afford

to hold stock—are George Ade, Ray Brown, W. W. Denslow, George Bentham and John McCutcheon. And the holders of common stock have been recruited from the ranks of all the Good and Great—as well as some of the Rich. The prospectus is a most alluring thing, whose glitter is calculated to draw the dollars from the tightest purse-strings.

The first book, according to report, is to be the *Poker Rubaiyat*. Its place in the world of letters awaits it; hitherto poetry and high philosophy have been rather shy in their dealings with the American game.

The Press is to be located in Arizona, where the climate is suitable. The town, I understand, has not yet been decided upon, but will probably be Tombstone, owing to a certain fitness of nomenclature.

* * *

Roswell Field's story, "The Romance of an Old Fool," has just been issued in limited edition by William S. Lord, of Evanston. For Mr. Field's part of the publication, any word of adverse criticism would be sheer ingratitude; no one can read the tale, with its gentle satire and delicate beauty of workmanship, and not experience a fine pleasure in the reading. And while the book is above the average of commercial publications, it has defects which remove it from the class of the truly artistic.

The colors of the cover—marbled paper in light greens, with a dark green leather back—are by no means pleasing. The presswork is careless, and the composition seems to have been done without much regard for the appearance of the printed pages. Mechanically, it is not as good as the book by the same author which Mr. Lord published last year.

But with all its faults upon its head, one can not but rejoice in the birth of books like this; it may fail in craftsmanship, but its motive in being is not purely mercenary. Of few current offerings can as much be said.

GOOD RHYMES GONE WRONG.

When the English tongue we speak
Why is "break" not rhymed with "freak?"
Will you tell me why it's true
We say "sew" but likewise "few:"
And the maker of a verse
Can not cap his "horse" with "worse?"
"Beard" sounds not the same as "heard;"
"Cord" is different from "word;"
"Cow" is cow, but "low" is low;
"Shoe" is never rhymed with "foe."
Think of "hose" and "dose" and "lose;"
And of "goose"—and yet of "chose."
Think of "comb" and "tomb" and "bomb;"
"Doll" and "roll;" and "home" and "some."
And since "pay" is rhymed with "say,"
Why not "paid" with "said," I pray?
We have "blood" and "food" and "good;"
"Mould" is not pronounced like "could."
Wherefore "done," but "gone" and "lone?"
Is there any reason known?
And, in short, it seems to me
Sound and letters disagree.

—Bangalore Magazine.

VALUE OF THE COMMA.

A Berlin correspondent tells this story of a school inspector's recent visit to a small German town. Requesting the mayor to accompany him the inspector heard the latter mutter: "I should like to know why that ass has come so soon again." Arrived at the first school he began to examine the pupils in punctuation, but was told by the mayor: "We don't trouble about commas and such like." The inspector merely told one of the boys to write on the blackboard: "The mayor of Ritzelbuttel says the inspector is an ass." "Now," he added, "put a comma after 'Ritzelbuttel' and another after 'inspector.'" The boy did so. The mayor is believed to have changed his opinion as to the value of commas.—*Chicago Chronicle*.

Notes and Queries ON Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

The United States Graphotype Company, of New York city, was incorporated recently, with a capital stock of \$2,500,000.

JUNIOR Linotypes are now in use in three Western States, offices in Shelbyville, Indiana; Princeton, Illinois, and Wau-paca, Wisconsin, having them in successful operation.

The scale of wages for machine operators in Litchfield, Illinois, and Springfield, Illinois, has been raised \$1 per week, and in Taunton, Massachusetts, a raise has been secured from \$15 to \$18.

THE annual statement issued by the Lanston Monotype Company shows that during the past year 235 machines were manufactured, 144 of which were shipped to England, the remaining ninety-one going into use in this country.

LINOTYPES are found in almost every corner of the world. There is a plant in Shanghai, China, and three machines in Yokohama, Japan. In Kiobe, Japan, two Linotypes are operated by Japanese on a daily native paper. Both are equipped with the regular English matrices, one having a full font of italic, the native language being printed phonetically in English characters.

EIGHT Goodson Graphotype machines have been in constant operation at the office of the Publishers' Printing Company, 32 Lafayette place, New York city, where they have been turning out a high grade of bookwork. Some thirty odd volumes, mostly in 8 and 10 point, have been executed, including an edition *de luxe* of the *Lewis and Clark Journal*. The casting machines have on many occasions turned out

more than forty thousand ems in nine hours. The electro-type plates made from this type are of the finest quality, owing to the extra depth of cut, which gives a deeper plate than is customarily obtained.

THE small-city daily without a typesetting machine is at the mercy of its contemporary which has one. The city of Ashland, Wisconsin, has two daily papers, the *Press* having a Simplex machine. John C. Chapple, business manager of the *Press*, conceived the idea of placing his Simplex operator in direct communication with the reporter at the baseball grounds by means of a telephone. Both operator and reporter had regulation telephone head-gear, arranged so that as the game progressed the operator was enabled to put the report in type as fast as it was transmitted. This novel arrangement permitted the *Press* to put its extra on the street, containing a full report of the game, a full hour before its contemporary.

CONSTANT improvements are being made on the Linotype, the latest machines shipped from the factory showing several of decided advantage. The latest improvement in the metal-pot is in the manner of fastening the mouthpiece to the crucible. The lower edge of the mouthpiece is held in place by a removable clamp, which is screwed to the crucible by three screws. The jam-nuts on these screws can be readily removed and this permits the mouthpiece to be taken out without danger of damaging it, as was the case with the old mouthpiece. The company is now sending out with its machines a flexible tube connection between the governor and the pot burner. The tube is made of steel and is so woven as to be gas-tight and flexible. This does away with the rubber-hose nuisance. A thumb-screw has been placed on the rod connection between the short and long fingers of the line-delivery carriage, instead of the screw, as heretofore.

IN his address to the annual convention of the International Typographical Union, President Lynch said regarding the composing-machine situation: "The machine in general use has reached a stage of perfection that reasonably guarantees its continuance of supremacy for many years. Our members should exert particular effort to gain a knowledge of this machine, both as to its operation and care, that will admit of the acceptance of positions requiring expert knowledge. The machinist-operator is in demand, and can generally command a substantial advance over the regular scale of prices. If we are to maintain our proud boast that we embrace in our ranks nearly all of the skilled printers, our members must keep abreast of the progress that is being made in machines and machine composition, and especially as relates to the degree of expertness that is now demanded. No matter how great improvements in present devices may be, and irrespective of the wonderful machine the future may hold, our business is to control all opportunities for our membership—and that rests with the membership."

SEVERAL machinist-operators have been graduated from the Inland Printer Technical School and have found immediate employment in near-by cities. It has been demonstrated that the average intelligent printer is capable of mastering the Linotype, both keyboard and mechanism, in the six weeks' course of instruction and practice, and, while the speed attained in that time will be improved upon by additional practice, it is found that, having a thorough mechanical understanding of the machine, the graduates find no difficulty in securing positions where their abilities as machinists compensate for their lack of speed, proprietors realizing that speed will be only a matter of a few weeks' practice. The school has added to its equipment an additional Linotype, which is used for demonstrating mechanism only, the students having access to it at all times and are permitted to dissect and reassemble it to their full satisfaction. The full course consists of four hours' daily practice in the operation of the machine, after the first week's attendance at the school, the remainder of the time

being spent in acquiring speed by practice on keyboards, and in learning the mechanism of the machine. The large number of calls for the services of operator-machinists received at the school indicates that there is no immediate danger of an oversupply.

AN AMBITIOUS PRINTER.—F. K., New York city, writes as follows: "I am a job compositor and have taken a deep interest in the Linotype, and it is my ambition to learn as much about it as possible. If you could find time would you please answer the following questions: (1) What are the duties of a Linotype operator and a machinist-operator? (2) Is there a demand for machinist-operators, and in what part of the United States? (3) What is the average number of ems required of an operator per hour? (4) I, being a job compositor, do you think it would be any advantage to me to become an operator, and is there a demand for such work?"

PERIODICALLY the report comes that some one has invented a machine which is going to revolutionize composing-room methods and enable the reporter to operate a typewriter keyboard, and, with the aid of automatic machinery, produce printed newspapers without printers or pressmen. O. M. Howard, of Kansas City, Missouri, is the latest inventor to present his claims to the stock-purchasing public, and thus describes his apparatus: "I am able to turn out a typesetting machine, or, as I call it, a printing-plate machine, that will outclass the Mergenthaler," he said. "My machine makes a line of type without the use of molten metal. It can also be constructed with raised letters instead of matrices, and will then prepare a mold for casting plates, produce a printed proof for etching purposes or prepare the printing-plate itself without any stereotyping process. The machine resembles a typewriter. I have devised a new method of mounting the forms



Courtesy Photo-Beacon, Chicago.

Photo by A. M. Brumback, McMinnville, Ore.

POPPING CORN.

Answer.—(1) The difference between a Linotype operator and a machinist-operator is that the former is asked to operate the keyboard only and is not required to attend to the stoppages or the care of his machine, while the machinist-operator besides operating the keyboard has the responsibility of keeping the machine he operates and possibly several more in proper condition of repair and adjustment. Generally he runs the machine copy, orders the necessary repair parts, makes the changes in the machines for the varying classes of work, and is responsible for the output of the plant. (2) There is a demand for competent machinist-operators and the scarcity has been felt by almost every machine owner. (3) The average usually required is four thousand ems per hour on bookwork and five thousand ems per hour on newspaper work. (4) As the scale of wages for operators is usually higher than for any other branch of the printing business, it would certainly seem to be to the advantage of all who have the opportunity to learn the operation and especially the care of typesetting machines.

or plates. This method does away entirely with the making up of forms, preparing molds and making casts. The plates go directly from the machine to the press. I have also connected to the press a folder and mailing apparatus, making it all practically one machine. Thus the machine prints, folds, wraps, and stamps single papers and packages ready for wrapping by hand. This we accomplish by a new process of preparing and handling the mailing list, doing away with the type-form mailing list and printed labels. It is much simpler than the Linotype and but little, if any, more complicated than the typewriter. The platemaking machine may be connected with an automatic switchboard, so that while one is making its plates all the other connected machines do the same work."

THE WINNER OF THE PRIZE CONTEST.—In the June number of *THE INLAND PRINTER* a communication from Mr. A. M. Grist, of Yorkville, South Carolina, was published, relating the troubles he was having with sunken letters appearing in the slugs cast on the Linotype machine in his charge. He stated that he had tried all the well-known standard remedies

for overcoming the difficulty, but none was successful. He therefore made an offer of a prize of \$5 to any one who would inform him through the columns of *THE INLAND PRINTER* how to effectively overcome the trouble. The response by readers was immediate and hearty. Each issue since that date has contained suggestions put forward by correspondents as a remedy for the evil. Mr. Grist had promised to make a test of all suggestions not previously tried, and award the prize to the one who first gave the remedy. He now announces that he has overcome the trouble and gives the credit to Ward N. Carpenter, of Newark, New Jersey, in the following letter:

YORKVILLE, S. C., September 17, 1902.

Editor Machine Composition Department:

DEAR SIR,—I wish to thank you for your efforts in assisting me to find a remedy for sunken letters on slugs. The replies to my offer have been many and the suggestions all more or less worthy of consideration. Some of the suggestions I did not try, especially those calling for new parts of machine, for the reason that I have been bothered with this trouble since the day the machine was put in our office, after receipt from the factory. However, I did find that I needed a new pot crucible, which was put in, and, being of the latest pattern, I expected my troubles to cease, but the very same trouble appeared again, and even seemed to grow worse. The new crucible was made necessary by an accidental cracking of the mouthpiece slot in old crucible. I tried quite a number of the suggestions without favorable results until I tried the suggestion of Ward N. Carpenter, Holbrook Printing House, Newark, New Jersey, of drilling holes in the mouthpiece between every second and third hole on a level with the top of original holes. From the first slug after this advice was followed until now, more than four weeks, I have not experienced the necessity of resetting a line on account of a fallen letter. From these facts the reward must go to Mr. Carpenter and I so direct.

If any of the gentlemen who made suggestions desire it, I will take pleasure in mailing copies of the *Enquirer*, showing "before" and "after" results.

Yours truly,

A. M. GRIST,
Machinist-Operator.

The suggestion of Mr. Carpenter was published in *THE INLAND PRINTER* for October, under the caption "A Novel Remedy." It is certainly an astonishing one, but it is the result that is sought, and anything that will infallibly overcome the nuisance of sunken letters should not be discarded because of its novelty. In accordance with the direction of Mr. Grist, the prize of \$5 has been sent to Mr. Carpenter, and the thanks of *THE INLAND PRINTER* are extended to all our readers who participated in the discussion.

AMERICAN AND ENGLISH STANDARDS.—Considerable misunderstanding seems to prevail in Europe as to what constitutes the American standard of type measurement, and the comparative relationship between the American and English standards. Recently it was stated in an English publication that the American em equals nearly $2\frac{1}{2}$ English ens, and it was for this reason that English Linotype operators did not show up so well in comparison with the speed attained by American operators, as usually the Britisher's product was multiplied by 2 to compare it with the American's. In pointing out the error of this statement, it was said in this department that the American standard was the em quad, and the British standard, the en, was exactly one-half of this unit. It is apparent, then, that some other plea must be invented to account for the discrepancy in speed between the international rivals, and it is here presented by Mr. E. Girod, who writes from Paris, France, as follows:

PARIS, September 10, 1902.

Editor Machine Composition Department:

DEAR SIR,—In your issue for August you are making some comments on the subject of "American and English Standards Compared." In reply I would say that I am afraid your correspondent who is so lively in making assertions against what I wrote in *Linotype Notes* does not himself understand the subject. I am fully aware that the American and English systems of measurement are identical, namely the em quad or square of the body, but the American faces are, as a whole, much "fatter" and consequently require less letters to fill up a line of a given measure.

I have before me a catalogue of the American Linotype faces issued in 1899, also an English catalogue. I send you a sample sheet of a minion No. 13, very much used in England, which may fairly well be taken as a standard. Comparing this minion with any of the American

minions you will see that it is a much smaller face, but still on a minion body and reckoned as minion on the "square of the body" principle.

Measuring the space taken by twenty-six lower-case letters and comparing with the American we find English minion No. 13 is absolutely equal to American nonpareil No. 3; American nonpareil No. 1 is $1\frac{1}{2}$ letters longer; American nonpareil No. 2 is 3 letters longer; American minion No. 1 is 3 letters longer; American minion No. 2 is 4 letters longer; American minion No. 3 is $1\frac{1}{2}$ letters longer; American minion No. 21 is $1\frac{1}{2}$ letters longer; American agate No. 2 is 1 letter shorter.

Consequently you will see that all through the American operator has, by far, the best of matters. Suppose you make your record on



Photo by H. Jenkins.

FIELD COLUMBIAN MUSEUM.

One of the entrances of this well-known building in Jackson Park, Chicago.

agate No. 2 and the English on minion No. 13, you are going to reckon your output on the agate basis, the English on minion, yet the difference in the number of letters to be set to fill up, say a 15-em line, would only be about two; yet in reckoning the number of ens it would be, English minion, twenty-six ems, fifty-two ens; American agate, thirty-four ems,* sixty-eight ens, a difference of sixteen ens in favor of the American system by only setting two more letters. Besides we use in England a much thinner spaceband, in some cases as thin as .025, whereas the thinnest American spaceband made is .032.

We have had in England from time to time so-called American "flyers," not one of them has been able to do "records" here, and they one and all admitted, after going carefully into the matter, that the English "face of type" was to blame.

You might have a few lines of this English minion set up to compare it with your American minion; you will soon see that you are not going to get it in the same space or anywhere near it, yet, according to your correspondent, minion is minion everywhere.

Hoping you will insert the above, I am,

Yours very truly,

E. GIROD.

The sample sent is a rather lean minion, called No. 13, measuring fourteen ems to the alphabet, a to z, inclusive. The leanest American minion is No. 21, measuring $14\frac{3}{4}$ ems to the alphabet. The standard of type adopted by the International Typographical Union calls for the following alphabetical measurement: Pica to bourgeois, inclusive, 13 ems; brevier

* American agate, fifteen picas wide, equals 32.7 ems or 65.4 ens.—[Ed.]

and minion, 14 ems; nonpareil, 15; agate, 16; pearl, 17; diamond, 18. The face called No. 2 in the various sizes is the fattest type made by the Linotype Company, and while it is the font that was used in making several recent records in this country, it is not fair to pick out the leanest English type and compare it with the fattest American. The recent speed records made in England were made under conditions which gave every advantage to the contestants. A two hours' performance, with a preliminary hour for "warming up," on nonpareil sixteen ems wide, should have produced more than the winner's average, 8,600 ems per hour. Nor can a large size of type be equitably compared with a smaller. A line of, say, 13 ems can be composed in as many movements in agate No. 1 as in nonpareil No. 12, the alphabetical measurement of both fonts being identical. The same is true in regard to minion No. 21 and nonpareil No. 2; brevier No. 19 and nonpareil No. 2; bourgeois De Vinne and brevier No. 2. Many of the fonts of matrices made by the Linotype Company are below the legal standard, as the following table will show:

	ONE-LETTER MATRICES.	TWO-LETTER MATRICES.
Small Pica—Standard, 13 ems.		
No. 9.....	11½	11½
Old Style No. 1.....	12½	12½
Old Style Ronaldson.....	12½	12½
Long Primer—Standard, 13 ems.		
No. 13.....	12½	12½
Old Style No. 1.....	12½	12½
Old Style Ronaldson.....	12½	12½
Bourgeois—Standard, 13 ems.		
De Vinne.....	...	12½
Brevier—Standard, 14 ems.		
No. 19.....	13½	13½
No. 19 with Title No. 1.....	...	13½
De Vinne.....	...	13½
Old Style No. 1.....	...	13½
Old Style Ronaldson.....	...	13½
Nonpareil—Standard, 15 ems.		
No. 12.....	14½	...
Agate—Standard, 16 ems.		
No. 3.....	15½	...

RECENT PATENTS ON TYPESETTING MACHINERY.

Adjustable Knife-block for Linotype Machines.—Safe Deposit and Trust Company, of Baltimore, and Abner Greenleaf, executors of Ottmar Mergenthaler, deceased, and W. J. Hoofnagle, Baltimore, Maryland, assignors to Ott. Mergenthaler Company, Baltimore, Maryland. No. 707,645.

Mold Wiper Attachment for Linotype Machines.—A. D. Smith, Worcester, Massachusetts. No. 708,416.

Device for Forming Accents on Linotype Slugs.—Joseph Pinel, Altringham, England, assignor to Linotype Company, Ltd., London, England. No. 708,601.

Type-containing Channel.—L. K. Johnson and A. A. Low, Brooklyn, New York, assignors to Alden Type Machine Company, New York city. No. 708,645.

Compositors' Type Stick.—L. K. Johnson, Brooklyn, New York, assignor to Alden Type Machine Company, New York city. No. 708,646.

Type Chase for Making Matrix Plates.—No. 707,522. Master Type-bar for Matrix Plates. No. 707,523. J. R. Reynolds, Hartford, Connecticut, assignor to Goodson Graphotype Company, of New Jersey.

HIGH RANK AMONG THE MONTHLIES.

THE INLAND PRINTER is taking high rank among the monthlies. It represents the highest ideas in the typographic world. Its illustrations are good enough for an art publication, and its covers are works of infinite delight. Editor A. H. McQuilkin and his associate, C. F. Whitmarsh, deserve the thanks of all lovers of beautiful printing and good reading.—*Boston Ideas.*



BY FRANK HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage.

XIII—MORE ABOUT MAKING PEN DRAWINGS.

In making an illustration the first thing to be considered is its relation to the page on which it is to be printed. If for a book or magazine, the width of the page will be your standard of measure; and the height of your drawing will be to its width as the height of the space the picture is to occupy on the page is to the width of the page. If for a newspaper, the width of the newspaper column will be the standard of measure; whether the picture is to be the width of one or more columns the same proportion of height and width must be maintained between the drawing and the print.

Photoengraving has done more than make it possible to reproduce in *absolute facsimile* every line and dot in the artist's drawing—it has relieved him of the necessity of making his drawings the same size they are to be when printed. The size to which a drawing may be enlarged or reduced is limited only by the scope of the camera, and as a result it is the exception now, instead of the rule as formerly, to make a drawing for "same size." But no matter how much the drawing and print may differ in size, the proportions of height and width must be the same in each. This proportion can be maintained by projecting a diagonal line on your drawing, as explained in the first lesson.

The medium in which your drawing is to be executed must next be decided upon. The quality of the printing used in the publication you are working for does more to influence your decision in this matter than anything else. A drawing that would show up well under poor printing would probably look coarse and rough in a well printed magazine, while a cut suitable for a modern magazine would soon fill up on a newspaper press and print as a gray smudge.

The brief explanation of the principles of engraving and printing already given should enable you to form an opinion on this point. If the printing is of the best you may work in any medium you choose and the drawing can be reproduced by the half-tone process. Even in publications where the printing is good but not first quality, half-tones are largely used; but the pictures which show up best in such a case are those in which sharp contrasts of light and dark appear and with the composition so arranged that the principal parts of the picture stand out as light or dark masses.

But, leaving half-tone out of the question and considering only illustrations in which the lines made by the artist in the original drawing are reproduced on the surface of the cut, you still have a sufficiently wide and varied assortment of possible effects to choose from in the production of your drawings.

The beginner in pen-and-ink work who intends to draw for reproduction should understand the essential points of difference between line drawings and drawings in which sev-

eral tones are introduced, such as pictures in oil, wash, charcoal, etc. The basis of the composition is essentially different in the two kinds of pictures. In a painting the artist arranges his composition by working up to the high lights, with the rest of his picture made up of darker tones. In a line drawing, and especially in a pen drawing, the process is reversed, the drawing being black on a white surface, with the points to be emphasized brought out by the deepest black. In one he works from dark to light; in the other from light to dark.

The white paper, therefore, both in the drawing and printed sheet, is the real background or frame for the picture, and a simple outline, or an outline with a few spots or masses of black, will often print much more effectively than a drawing filled with shading or with many lines.

The composition then will be next in order after the size of the drawing has been fixed, and in this the considerations already mentioned will have much influence, a drawing for half-tone reproduction being usually a tone drawing, while for coarser grades of printing, line is more suitable. The first rough composition sketch may be made in any medium, preferably something that may be easily erased or changed, like pencil or charcoal. When the general plan has been decided on, the detail of different parts should be carefully studied out, so that in case there should be a necessity for change in the position of a figure or object in order to improve the picture the change may be made now instead of later on when it might involve the recasting of the whole design. If you are not sure of your drawing you had better make your detail sketch and get the drawing so that it suits you before you make a mark on the canvas or paper which is to bear your finished picture. The preliminary sketches may be transferred by tracing.

This "preliminary" work does not look very important in type, but it is really the most important part of the making of your picture—in fact it is during the progress of this that you *make* your picture. It should be so thorough and your interest in it should be so sincere that when you come finally to begin your "finished drawing" you will practically see your proposed picture on the blank surface under your hand.

The principles that have been explained heretofore will all be applied in getting your picture "knocked into shape," and until you are sure of the composition, light and shade, perspective, etc., you are not ready to take up your pen or brush. But when you are ready start in confidently and deliberately to bring out in your final medium the thought you wish to express. You will in all probability find you must leave out or simplify many details that in themselves seemed important in the first sketches, but which are subordinate to the general effect. Pen-and-ink drawing especially demands such simplification, and some of the greatest pen-and-ink artists, notably Phil May, can suggest a whole picture full of things in a very few lines. This, in the writer's opinion, is the real mission of illustration—to *suggest* to the reader's mind the author's meaning rather than to "give the plot away" by elaborate representation of the objects and incidents described. An illustration should not be a pictorial diagram. The picture which starts a train of thought makes a stronger impression on the mind of the observer and possesses a more lasting interest than one in which the first glance tells all.

This does not mean that the details which appear are to be slighted. Even if only two or three lines are used to suggest an object they should suggest it, and not a "sketchy" half-digested impression of it. Learn to make haste slowly. You will do yourself more good by choosing simple subjects and toiling over your drawing until it is, so far as you can make it, correct, than to rush along tackling elaborate compositions and overworking them under the impression that you are making something impressive, all of which, sifted down, means this—that the picture which the reader sees shows exactly what the artist is. Every mark he puts on the paper shows

his knowledge or ignorance, thought or inattention. If the finished picture brings out clearly and in a pleasing manner the idea he wishes to express, it is a good picture; if, on the contrary, the thought in its transmission is dulled and distorted by clumsy expression or blurred by a faulty arrangement in which the important points are lost in a superfluity of unimportant matter, it is not good.

In oil painting each stroke of the brush covers a space with a certain color. With water-color a brush stroke may be heavy on one side and blend out into light on the other edge by thinning the color. But in pen-and-ink work the pen can only make lines or dots, and it is with these that your tones must be made. You will readily see that the pen is not a natural instrument for making shaded drawings, so in your studies in that style of work you should accustom yourself to the use of oil, wash or gouache. Gouache is the technical name for a mixture of black and white water-color which makes a body color and is much the same as oil in its effect and manner of handling, except that it dries out lighter than it appears in the brush stroke. Familiarity with the use of these materials will not only be of value to you if you want to make drawings for half-tone reproduction, but the mental training afforded will aid you greatly in laying out your compositions for pen-and-ink drawings.

The simple tints described in the preceding lesson will serve as a foundation for all the varieties of shading you will wish to use in pen-and-ink. Understand that pen-and-ink is essentially a line medium and that your greatest chance for expression lies in the *direction* of the lines you use. Once get the apparently simple point clear in your mind and the lines you use in forming tints will begin to take on expression.

You will find much interesting and valuable reference matter in the current periodicals, not only in the reading pages, but among the advertisements as well. Look for pictures in which use has been made of flat tints and shading, and notice how the effects have been obtained. In this study the lines and dots themselves are what you are after, so consider them apart from the picture as a whole. Try to see how they have been made, notice which kind print clear and black, which fill up, which print gray, etc., and clip out and preserve for reference and future study the examples which interest you.

There are some ways of making flat tints that will be useful to you for backgrounds, etc., in which the tint is composed of dots entirely. One way is to draw with a black crayon on rough paper. Either a lithographic crayon or a Blaisdell crayon is to be preferred to the dry Conté crayon, as, being greasy in their composition, they do not smudge. Charcoal paper offers a good surface for such work, and drawings made on it in this way reproduce remarkably well. There are special papers (Ross paper) made for such work, having mechanically prepared surfaces and a variety of different "grains" or patterns formed by the raised dots of the surface, and also printed in black on the paper.

"Spatterwork" tints are made by dipping a toothbrush into drawing-ink, and then holding the brush over your cardboard, drawing a match or a comb across the bristles which causes them to splatter the ink upon the paper in fine dots. In this work the parts of the drawing in which the tint is not to appear are covered with paper cut to fit accurately over the design.

In all your drawings and illustrations bear in mind the fact that it is not "the way you handle your pen" that makes the picture, but the way you handle your brain. You must put thought into your work so that the reader who sees your pictures may find something to think about. The lines you use are only your way of saying what is in your mind, and if you realize clearly what you are trying to say your lines will express it.

(To be continued.)



BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

A LABOR LEADER WHO WILL BE MISSED.

In the death of John F. O'Sullivan, who was killed in a railroad accident at Lynn, Massachusetts, on September 22, the labor unions, and especially the International Typographical Union, lose a staunch supporter and zealous worker.

Mr. O'Sullivan, who was a bright newspaper writer, made his home in Boston, where he was an active participant in all the affairs of organized labor. He was secretary of the Boston Newspaper Writers' Union, and had several times been a delegate to the American Federation of Labor and the International Typographical Union convention. He had served three successive terms and was just entering his fourth term as fourth vice-president of the International Typographical Union, his particular duty lying in the organization of newspaper writers.

A WISE MOVE ON THE PART OF THE TYPOTHETÆ.

In entering into an agreement with the International Printing Pressmen and Assistants' Union, the United Typothetæ has placed itself in the ranks of the most progressive organizations of employers and shown a spirit of wisdom in keeping with the advanced business methods of the time. It is quite true, as President Lynch of the International Typographical Union has pointed out, that the agreement does not necessarily bind the members of the Typothetæ to employ none but union pressmen, but it does, without any doubt, recognize the right of the pressmen to organize and maintain a union and to have a voice in the conditions under which they shall work. The clause in the agreement which is distasteful to the Typographical Union is contained in the following paragraph; the point at issue being emphasized by small capitals:

The International Printing Pressmen and Assistants' Union shall not engage in any strike, sympathetic or otherwise, or boycott, unless the employer fails to live up to this contract, it being understood that the employer fulfils all the terms of this contract by paying the scale of wages and living up to the shop practices as settled by the committee, REGARDLESS OF HIS EMPLOYEES' UNION AFFILIATIONS; no employer shall engage in any lockout unless the union or members thereof fail to live up to this contract; the conference or arbitration committee to be the final judge of what constitutes a failure to live up to this contract.

The International Typographical Union holds that the words "regardless of his employees' union affiliations" let down the bars to the employment of non-union pressmen exclusively, if the employer so desires, and that it will end in the undoing of the pressmen's union; but, on the contrary, if the agreement is lived up to in the spirit in which it was promulgated there is little to be feared on this score. It places on the pressmen the sole responsibility of maintaining their organization, instead of forcing upon the employers the unwelcome duty of organizing their employees, and if the union is good for anything there need be no apprehension as to its ability to take care of itself.

But the main point is, as previously stated, that the Typothetæ, like the American Newspaper Publishers' Association, has at last come to the point where it is willing to recognize

the union, and that is a long way along the road to industrial peace.

If there be no other permanent outcome of the strike of the anthracite coal miners, there is every reason to believe that one result will be the adoption by Congress of new laws more clearly defining the rights of organized labor and of organized employers. The action of the mine operators in stubbornly refusing to treat with their employees as a unit, through the miners' union, will, in my opinion, result in a law upon the statute books making it compulsory upon combined employers to recognize the right of their employees to organize, and to treat with them as a body. Former Secretary of State Richard Olney, in his Boston speech, predicted such a result when he said:

In these days of combination by capital on a scale and to an extent as startling as it is unprecedented, can they (the mine operators) possibly imagine that labor is to be denied an equivalent right of combination? If they do, it is only another instance of their complete indifference to the law of the land.

In 1894 receivers of a railroad were brought into court on a claim that laborers ought not to be discharged because of membership of labor union. Though the court was a federal court, it sat in Pennsylvania and the petitioners got nothing from that court.

But what followed? In a year or two Pennsylvania made it a criminal offense to deprive a man of work because he belonged to a labor union. In 1898 Congress not only did the same thing, but in a statute providing for the arbitration of labor disputes, expressly made labor organizations parties to such arbitration. This was in addition to the previous legislation by Congress encouraging and providing for the incorporation of labor unions. In ignoring them, therefore, the coal operators simply ignore and condemn the law of the land.

It only remains for Congress to enact an amendment making recognition of union rights, under certain conditions, compulsory, and that will assuredly be done. The United Typothetæ has simply taken time by the forelock.

COMPULSORY ARBITRATION IN NEW ZEALAND.

The home of the compulsory arbitration law is New Zealand, which is the most advanced country in the world in all matters touching unionism and organized labor. In that country hours are shortest, wages are highest, there are the most holidays, and the rights of the individual toiler are better protected there than in any country having laws. The compulsory arbitration law was enacted there in 1894, and since then has been copied in Victoria, New South Wales, and the Australian colonies generally.

There is some diversity among the reports which come from our consular agents and others who have reported on the New Zealand experiments, but a casual examination shows that the objection, when there is one, comes from the capitalistic side. The representatives of the laboring people have no complaint, and the consuls report that the conditions of all employed have been greatly improved. A week in New Zealand is forty-four hours' work, which is a little more than seven hours a day. After nearly eight years' trial, the only objection to the compulsory arbitration law in New Zealand, as reported by Consul Frank Dillingham at Auckland, is a complaint from some manufacturers that they can not keep pace with competitors in other countries where labor is cheaper and hours are longer.

The arbitration courts are composed of three judges, appointed by the chief executive authority. The president of the court is appointed at the will of the chief executive—who is there the governor—but the other two judges are appointed from candidates nominated respectively by the labor unions and the employers. The court has power to enforce its mandates by all the processes incident to a court of record in the United States. It may issue injunctions, or proceed against the property to a limited sum. The court has the power to fix minimum wages, and to determine all manner of disputes which by any possibility may arise between employer and employed. There is the utmost freedom as to the admission of evidence, the matter resting almost entirely in the discretion

of the president of the court. For technical cases the court has the right to appoint special commissioners to hear the evidence as to strains or other technical matters.

In New Zealand and New South Wales all industrial unions are required to be registered, or incorporated, in order to have the right to appeal to the court of arbitration. Agreements with such industrial unions must be in writing, and abrogations the same.

New Zealand has enjoyed great prosperity, dating from 1895, when the labor laws were most of them passed. Each year has shown gains. Labor has been profitably employed, capital has come in for investment, until interest rates dropped from 7 and 6 per cent to 5 and 4. Farmers get good prices for their crops and the volume of exports has kept ahead of the imports. In round numbers the imports in 1901 were \$55,000,000, and the exports were \$66,000,000.

THE INTERNATIONAL STEEL AND COPPER PLATE PRINTERS' LOCAL UNION NO. 2.

The Washington *Star* prints a review of the history of the above little-known organization, which, it says, dates from April 23, 1895, at which time the local plate printers withdrew from the Knights of Labor and became affiliated with the American Federation of Labor.

At the first election, after the withdrawal from the Knights of Labor, the following officers were chosen: President, James McQuirk; vice-president, William Johnson; recording secretary, John R. Jones; financial secretary, W. O. Miller; treasurer, D. J. Logan; inspector, J. J. Connors; inside guard, W. E. Anderson; trustees, W. Slocum, E. Bettles and J. Hahn. At that time there were about two hundred plate printers who belonged to the union. Since the reorganization and up to the present period the local plate printers have been ardent advocates of unionism, and have since been identified with the Plate Printers' Union, No. 2.

The growth of the union since it withdrew from the Knights of Labor has been marvelous, its membership having increased more than 150 per cent, and instead of 200 there are now 550 members of the union, the majority of whom are employed in the bureau of engraving and printing.

A large number of the members of this very formidable organization are the individuals who print all of Uncle Sam's securities, the bonds, notes, internal revenue stamps and postage stamps. Through these men's hands pass notes varying in denomination from \$1 to \$10,000. Their work is of the most delicate character, it being each printer's duty to see that each impression is perfect and kept in a spotless condition. All this work is done behind lock and key. If a note or bond or other security is mislaid, all the printers and their assistants in the room in which it is lost are detained until it is found.

Local Union No. 2 is the largest one of the seven plate printers' organizations affiliated with the International Steel and Copper Plate Printers' Union of North America. Besides controlling the bureau of engraving and printing, it has jurisdiction over a large number of printers employed in the United States coast and geodetic survey service and several plate printing establishments in the city.

During the time the union was affiliated with the Knights of Labor, in 1888, the plate printers employed in the bureau of engraving and printing were identified in the controversy with Mr. E. O. Graves, then chief of the bureau, in the matter of hand and steam press printing. In order that the printers might obtain congressional recognition the union appointed a committee, consisting of Messrs. E. L. Jordan and Michael Kearney, to go before the Senate and House of Representatives. Through this committee's hard and incessant work the steam presses, which were in the bureau of engraving and printing at that time, were removed and hand machines were reinstalled.

In 1898 Mr. Claude M. Johnson, then director of the bureau, and Plate Printers' Union, No. 2, clashed over the question of presses. Mr. Johnson endeavored to have steam presses reintroduced in the bureau. The union remonstrated, and again appealed to Congress to have laws enacted prohibiting the use of steam presses on the Government securities. A committee was appointed to represent the printers before the Fifty-fifth Congress. After considerable work the following clause in the law, now on the statute books, was enacted:

"That hereafter all bonds, notes and checks shall be printed from hand roller presses."

In the following year the law was amended to provide:

"That hereafter the faces of all tobacco stamps from two pounds upward, and all beer, whisky, cigar and oleomargarine stamps, shall be printed from engraved plates upon hand-roller plate-printing presses."

There has been no further attempt to introduce steam presses. To install the steam machines would require an act of Congress repealing the present law, which, of course, would be met with vigorous opposition from organized labor.

The union is more of a fraternal organization than a labor craft, it being the duty of a certain committee to see that all the members are employed, and to look after them when they are in need. The union has also established a benefit fund, from which disbursements are made in the time of death of members. The craft is generally known for its extreme generosity, having always responded heartily to all appeals from organized labor. At the last meeting of the body, funds were appropriated for distribution among the striking coal miners of Pennsylvania.

The relations between the Plate Printers' Union and the American Federation of Labor are of the most cordial character, the printers being represented annually at the conventions of the federation. Mr. C. T. Smith, chairman of the executive board of the union, has been chosen delegate to the coming convention of the federation to be held in November at New Orleans, Louisiana.

At the last election of officers the following were chosen to serve for one year: President, Henry W. Szegedy; vice-president, Theodore Rooney; recording secretary, John J. King; financial secretary, John F. Hardie; treasurer, D. J. Logan; executive board, C. T. Smith, chairman; William Yates, Theodore Rooney, Henry W. Szegedy, A. W. Stockton and William Slocum.

A PLEA FOR THE ESTABLISHMENT OF THE "MINIMUM WAGE."

The policy of the minimum wage is attacked on the ground that it reduces all labor to the same level and does not offer an incentive to the more ambitious to excel, says the New York *Independent*. This is a misapprehension. There are a few small unions, such as the German compositors in some of their locals, which prohibit the employer from paying more than the minimum scale, but these unions generally have a "second class" scale, lower than the minimum, which may be paid to older men. This lower scale is looked upon as an exception and is granted only by special action of a committee of the union appointed for the purpose. The great majority of unions, which insist on a minimum, have no provision for a lower scale, but on the other hand they have no rule fixing a maximum. The employer is permitted to pay his better help as high above the minimum as he chooses. Indeed there are many cases where an employer pays his entire force more than the union minimum. This is true in several of the book and job offices in New York, and there are at least three dailies in that city — the *Herald*, *Tribune* and *Journal* — which pay all of their compositors \$30 per week, where the union scale is \$27 per week. This enables these publishers to have the pick of union labor.

Many employers claim that, granting the union does not fix the maximum, nevertheless it places the minimum so

high that they can not afford to pay superior workmen a higher figure, and this compels them to place all on the same level. If they could pay their inferior men 25 cents or 50 cents below the arbitrary minimum they could then rate each man according to his worth, and need not perpetrate the injustice of paying good and poor alike.

This criticism brings out the essential object of the minimum wage policy. There is no absolute rule that determines what labor is worth, provided all competitors pay the same wages. If an employer knows that all his competitors are

bring their products on the market, can undersell their competitors who pay the union scale.

GOOD ADVICE TO YOUNG PRINTERS.

President James M. Lynch, of the International Typographical Union, gives the following advice to young men engaged in the printing business:

To the young man starting in life—and this is particularly true in the printing trade—nothing is more important than correct habits. It is not meant by this that one must be an anchorite, or so strait-laced as to gradually get away from the rest of the world. A knowledge of its rougher side will be of value, but that darker aspect should not be allowed to control, nor should its pictures, its examples and its wrecks be permitted any influence in molding the character or determining the ambitions. Criticism from the experienced should be courted, and if honest, should be heeded. Pay no attention to the vicious and envious comment from the individual whose lifework is represented in efforts to destroy, and who, in nearly every case, has never aimed to construct. The professional demolisher is generally glib of tongue and quick to sneer. And that is all that he is.

One of the leading publishers of to-day, a man whose success in the newspaper field has attracted national attention, at one time set type. The foremost lawyer of a great city was a printer, and secured his legal education while working at the case. In this same city a doctor, noted for his skill, boasts that if necessary he could again earn his livelihood at the printing trade. Many Senators, Congressmen, cabinet officers and at least one President and several Presidential candidates secured their early education in the printing-office. Many of the leading newspapers are owned by former printers. Several authors, among them one read worldwide, gained literary knowledge and inspiration while slowly assembling the letters representing the thought of others. Our weather is made, or at least foretold, under direction of a union printer.

The printer's case has furnished in the past the leaders of thought, is producing them at present, and will continue to do so in the future. Repeatedly it has been asserted by men who have achieved large measure of success, that the composing-room is the world's greatest college.

NEW YORK PRESSFEEDERS' NEW SCALE.

The new scale of the Franklin Pressmen's Union, of New York, provides:

Scale of prices, day work: Job pressmen, fifty-four hours to constitute a week's work.

Pressmen running one to three presses, per week, \$15. Pressmen running four to five presses, per week, \$18 (a pressman shall not run more than five presses).

Harris presses, minimum scale for pressmen, \$15 per week; one pressman to every press.

Automatic pressfeeding machines—Assistant attending one to two machines, per week, \$14 (assistants shall not attend more than two machines).

Folding machine, \$16 per week.

Cylinder pressfeeders, per week, \$14.

Overtime—Time and one-half up to 12 P.M. Double time after 12 P.M. Sundays and annual State holidays, double time, as per scale. When overtime is being done until 8 P.M., or later, one-half hour shall be allowed and paid as supper time.

Nine hours shall constitute a day's or night's work.

Scale of night work for steady night force—night work to begin not later than 6 P.M.:

Cylinder feeders—Five nights of five hours, \$16; time and one-half of night rate after nine hours.

UNION NOTES.

THE Hillsboro (Texas) Typographical Union has gone out of existence.

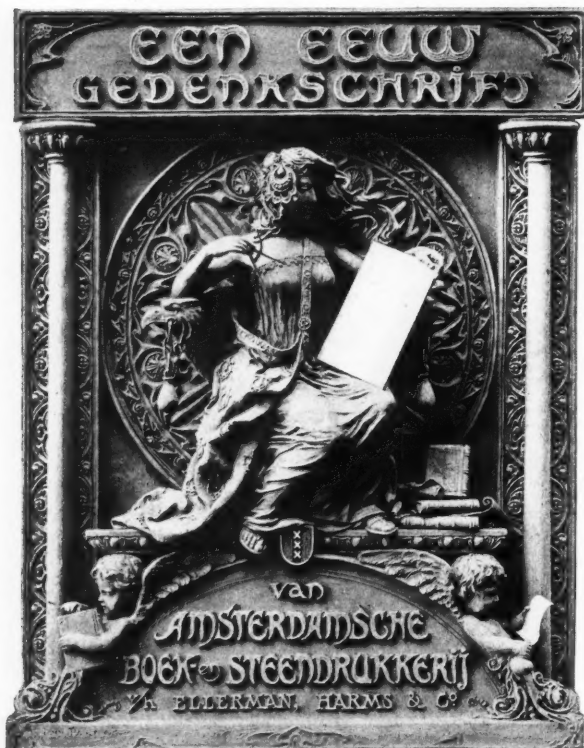
A TYPOGRAPHICAL UNION has been organized at Mount Pleasant, Iowa.

THE Reporter printing plant, of Fond du Lac, Wisconsin, has been unionized.

THE board of supervisors of Lee county, Iowa, have adopted a union label resolution.

IMPROVEMENTS costing \$15,000 are under way at the Union Printers' Home in Colorado Springs.

THE Independent Union of Photoengravers was denied recognition by the Central Labor Union of Indianapolis, but not until the local



MODELED COVER-DESIGN.

Reproduction of design for a centennial anniversary souvenir, to be issued during November, by Ellerman, Harms & Company, Amsterdam, Holland. The translation of the lettering is "A Centennial Record of the Amsterdam Book and Lithograph Publishers." John Paulding, the designer, is the Chicago artist who made the modeled cover for THE INLAND PRINTER for December, 1901. The Amsterdam firm was so pleased with the design that one of a similar character was ordered. The half-tone cut is furnished by courtesy of the Binner Engraving Company, the makers of the plates sent to Holland.

paying at least \$2 per day for common labor, he knows that he is just as well off when paying \$2 as he would be at \$1 if they paid only \$1. He must charge a higher price to the consumer for his product, on account of the higher wages, but he knows that his competitors must also charge a higher price for the same reason. The only limit to the height of wages, provided all competitors pay the same, is the ability of consumers to pay the higher prices. This is exactly the theory of the protective tariff, which excludes the products of foreign cheap labor so as to enable their employers to charge enough more for their products to compensate them for the higher scale of American wages.

But this policy of protection is defeated partly or altogether unless the union comes in and establishes a minimum; because without the minimum there can always be found employers who will take advantage of immigrant labor or of less efficient labor to cut wages. And these, when they

Typographical Union had threatened to withdraw its delegates if recognition was granted.

TYPOGRAPHIA (German) No. 2, of Chicago, has unionized the Illinois Publishing Company, of that city.

FREDERICK MCINTOSH, a union pressman, was a candidate for mayor of Newark, N. J., on the Socialistic ticket.

THE City Council of Boone, Iowa, has adopted an ordinance requiring the use of the union label on all municipal printing.

HAMILTON (OHIO) TYPOGRAPHICAL UNION has declared a strike against the office of the *Republican-News* of that city.

THE *Post and Dispatch*, of Oneida, New York, have been unionized, leaving only one newspaper in that city outside the union fold.

THE Pressmen's Union of Albany, New York, is endeavoring to organize the pressmen in the small towns surrounding that city.

A TYPOGRAPHICAL UNION has been organized at Seymour, Indiana, with Frank B. Mercer president and Will H. Noelker secretary.

THE formation of a Newspaper Mailers' Trade District Union, under the sanction of the International Typographical Union, is under way.

CLEVELAND TYPOGRAPHICAL UNION, which now numbers over four hundred members, is putting a new and increased scale into effect this month.

A NEW typographical union has been organized at Hudson, New York, with Milton Van Hoesen, president, and Frederick W. Worster, secretary.

THE Owosso (Mich.) school board has adopted a resolution providing for the exclusive use of union-label school-books in the public schools of that city.

THE *Sunset Press* printing plant in San Francisco has voluntarily reduced the hours of its employees to eight and one-half a day. The office is union.

MAX HAYES, who represented Cleveland in the last International Typographical Union convention, is a candidate for governor of Ohio on the Socialistic ticket.

THE Michigan State Federation of Labor will endeavor to have the coming session of the Michigan Legislature provide for the establishment of a State printing-office.

CHARLOTTE (N. C.) TYPOGRAPHICAL UNION has adopted a nine-year-old girl rescued from the textile mills of Charlotte, N. C., and will pay for her support and education.

MEMBERS of the Philadelphia Typographical Union have voted to assess themselves 3 per cent of their wages in order to carry on a boycott against the *Record* of that city.

THE union printers of Butte, Montana, were awarded a prize of \$200 worth of stock in the Labor Temple Association of that city for making the best appearance in the Labor Day parade.

COLUMBIA TYPOGRAPHICAL UNION (Washington, D. C.) has a committee at work preparing for the entertainment of delegates to the next International Typographical Union convention.

ALTOONA (PA.) TYPOGRAPHICAL UNION tried to adopt a law penalizing members who failed to attend meetings. The "stay-at-homes" turned out for once and killed the proposed enactment.

AFTER being non-union for twenty-nine years, the firm of Von Boeckman, Schutze & Co., Austin, Texas, has signed a two-year contract with the typographical union to employ none but union men.

THE Linton (Ind.) Typographical Union, organized a little over a year ago, has successfully negotiated a new newspaper scale under which the members will receive an increase of \$2.50 a week.

MONTREAL (Canada) TYPOGRAPHICAL UNION has instituted law proceedings to enforce the city officials to observe a resolution adopted by the city council requiring the use of the union label on all city printing.

PRESIDENT JAMES M. LYNCH and Secretary John W. Bramwood, of the International Typographical Union, paid Salt Lake City a visit during September and were given a fine reception by the local unions.

PRESIDENT JAMES WILSON, of Toronto (Ont.) Typographical Union, resigned his office rather than apologize to a fellow member, whom the union maintained he had wrongfully complained against in the police court.

GLOUCESTER (MASS.) TYPOGRAPHICAL UNION, organized a few months ago, is seeking to put into effect a scale of wages making 54 hours a week's work and \$13.50 a minimum wage, with 25 cents a thousand for piece work.

JOSEPH S. GILL, of Boston, and J. R. Lee, of Cincinnati, have been elected respectively vice-president and secretary of the Photoengravers' Trade District Union, owing to the resignations of former Vice-President Mahoney and Secretary Frazer.

EX-PRES. J. J. MURPHY, of New York Typographical Union, No. 6, has had all the correspondence, addresses, etc., in connection with the memorial meeting for the late Congressman Cummings, bound up into an attractive volume, which has been presented to Mrs. Cummings as an

additional memento of the esteem in which her late husband was held by the organized printers of New York.

THE "Workingmen's Coöperative Publishing Association" of New York is appealing to the trades-unionists of that city for contributions to a fund for the establishment of a daily newspaper devoted to socialistic and trade-union interests.

A NEW YORK firm of printers, in order to keep their pressfeeders from striking, is said to lodge and feed them in their building and to provide a yacht where they can spend their Sundays, safe from the influence of the "walking delegate."

MEMBERS of the Carthage (Mo.) Typographical Union went on strike because of the discharge of some of their members for joining the union. Their places were speedily filled and the employers now say they will refuse to treat with the union on any terms.

THE union printers of Chattanooga, Tennessee, recently attended the First Presbyterian church in a body upon invitation of the pastor, Dr. Bachman. Contrary to expectation, the good dominie did not take for his text the verse "And the devil came also."

A NEW typographical union has been organized at Auburn, New York. The officers are: President, Frank E. Wilkinson; vice-president, Philip E. Baier; recording secretary, Miss Gussie C. Vatter; treasurer, Thomas C. Shandley; sergeant-at-arms, James C. Jacobs.

THE typographical union of Prescott, Arizona, has put into effect a new scale of prices. It provides for \$20 a week, fifty-four hours to constitute a week's work. This is an increase of \$2 a week. The piece scale was also increased from 35 to 42 cents a thousand ems.

ACCORDING to the sixteenth annual report of the Department of Labor there were 765 strikes in the printing business of the country during the twenty years from 1881 to 1900. These involved 1,723 establishments. Of the strikes in establishments 717 were won, 824 lost and 162 partly won.

THE editors of the labor papers throughout the country formed an association for mutual benefit, in connection with the American Federation of Labor convention in New Orleans this month. The principal object is to secure better treatment at the hands of trades unions and their members.

TYPGRAPHICAL UNION No. 6 of New York assesses its members 2 per cent of their earnings to support the striking coal miners. This nets about \$2,000 a week. Many other printers' unions throughout the country are showing their sympathy for the miners in an equally substantial manner.

THE union printers of Montana want a law adopted in that State making it a felony for State officials to have official printing done outside the State. The State constitution already provides that such work shall be done within the commonwealth, but it is claimed that this provision is ignored.

THE State Federation of Labor, of Kentucky, in annual session in Paducah, adopted resolutions censuring the school board of Louisville, Kentucky, for failure to give preference to union-label school-books in the schools of that city, and calling upon the State Legislature for a uniform text-book law.

PRESIDENT LYNCH, under a resolution adopted by the last International Typographical Union convention, has appointed the following standing committee to promulgate the use of the union label on text-books: Edward B. Gibbons of No. 18, A. E. Hill of No. 20, Norman E. McPhail of No. 13, C. P. Connolly of No. 8, and W. C. Duniway of No. 58.

IN Vienna, Austria, there is an association which insures employers against losses caused by the unjustifiable strikes of workmen. The amount of insurance is equal to one-half of the registered wages of the employees involved for a period not exceeding three months for any one strike. An executive committee passes upon the question of whether or not the strike was "justifiable."

DURING September six thousand Chicago boxmakers struck for better pay. They included girls, diemakers, printers and pressmen, and were supported by the Allied Printing Trades Council. The girls are employed by the piece and average, it is said, about \$2.50 a week, while the wages of the men involved in the strike range all the way from \$8 to \$19.50 a week. A general increase was demanded, together with a reduction of hours. The employing boxmakers claimed that to meet the demand would put them out of business, and a number of them threatened to remove their plants from Chicago if the strike proved successful.

PRESIDENT LYNCH, of the International Typographical Union, says: "The impression seems to be abroad that the International Typographical Union intends to assume jurisdiction over pressmen. This is erroneous. There is no such present intention, and the action of the Cincinnati convention can not be so construed. As the circular alluded to sets forth, we desire to maintain amicable relations with other unions of the printing trade, if that is possible. On the other hand, if the International Printing Pressmen and Assistants' Union, or any other union, is determined to have war, then when occasion arises, we will meet it with such measures as are necessary for the protection of our interests. The other unions do not appear to be desirous of work-

ing with the International Typographical Union in any kind of an agreement."

In commenting upon the decision of the United Brotherhood of Carpenters and Joiners to establish headquarters at Indianapolis and the advantages of such headquarters to the city, the *News*, of Indianapolis, says: "The International Typographical Union has an office force of ten people, and does a big business through banks, printing-houses and other concerns, and, like all such headquarters, the printers' does much to increase the local postal receipts. The printers carry a normal reserve fund of \$40,000 to \$50,000. The printing bill every year amounts to \$30,000, and there are many other channels through which the printers' funds leak out and benefit Indianapolis."

THE union printers in Denmark, at a recent annual meeting in Copenhagen, were represented by 89 delegates, among whom were six women. The total membership is 2,500, 400 being women. In the report of the president it was mentioned that wages in the interior, outside Copenhagen, had risen during the past four years from 19 to 24 kroner weekly. As to wages in Copenhagen, no figures were given, though the pay is higher. During the past ten years 90,000 kroner had been paid to printers out of work, and to strikers 20,000 kroner. The cash on hand has increased to 61,823 kroner, against 31,839 kroner previous weekly. Outside of Copenhagen in 1887, there were as many apprentices as journeymen, while at the present time there are three journeymen to every apprentice; but the apprentices, says the report, are not so well instructed as formerly. (These figures are not quite as large as they seem, a kroner being equal to little more than 25 cents.)

Notes and Queries —ON— Lithographing

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly, E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

RECIPE FOR TRANSFER INK.—A good transfer ink for copper-plate transferring to stone is made as follows: One part of venetian soap (Castile soap), one part of buck or stag tallow, one part of wax, one part of resin, one part of mastic, one part of shellac, one part of venetian turpentine, one-half part of oil of lavender.

OBJECTS OF AMERICAN ASSOCIATIONS.—Any association, whether of lithographers or street pavers, employers or employes, which is maintained by illegitimate means, and based upon unfair play, applying one set of principles to one man, and another set to another within its own body—which can not distinguish between its friends and enemies—is an association that needs to reform its system or be subject to humiliating defeat and shame.

CHARGING FOR "TRANSFER" WORK.—Why should such a valuable piece of work as a litho. "transfer" be thrown in when a job exceeds a certain number of impressions? Can any one tell? Is there a type printer who throws in the electrotyping on a large or small order? Might as well have the "sewing" thrown in when a number of suits are to be made. This is a good time, Mr. Employer of a litho. establishment, to remember that all items of labor expense should be charged! Now, there is a point all litho. proprietors ought to come out on and dress alike.

A BOOK ON COLOR COMBINATIONS AND HARMONIES.—D. J., Rochester, writes: "Is there a book treating of color combinations, practical for producing bright labels? I mean

a book or chart which could be referred to by a printer or customer, or which could be given to an artist so as to get up harmonies and well-conceived color chords. If there is such a thing please state in your valuable column what the name is, where it can be had, and what the price is." *Answer.* The best book on the subject of color combination showing the hues, tints and shades produced by mixture of ten to twenty colors is "The Color Printer," by John F. Earhart. We consider it a very valuable acquisition to the printer, advertiser and designer. Price, net, \$10. The Inland Printer Company, New York or Chicago.

NATIONAL LITHOGRAPHIC ARTISTS, ENGRAVERS AND DESIGNERS' LEAGUE OF AMERICA.—The first annual report of this association shows very gratifying progress throughout all centers of lithography in the United States. In the six cities where organization has been perfected, new members are initiated at every meeting night, and other cities are coming into line rapidly. The fraternal spirit has grown strongest so far in New York, the number of members there being 170. Chicago has 85 members, Boston 36, St. Louis 36, Springfield 17, and Denver 11; a total of 355. The tendency toward affiliation among the allied graphic trades is also taking deep root, and the whole fabric of unionism in the graphic arts seems to be developing on firmly fixed lines of common sense and brotherly feeling.

THE DEMAND FOR COLORWORK.—The artistic part of the litho. profession in the stipple and chromo section is increasing at a marvelous rate. If we note the reports from those who do processwork, we are inclined to believe that they must have been taking work away from the old-time hand processworkers; but if we listen to reports from the old-time litho. artists, we can not help but see that they are all employed at fair salaries, and that the class of work they produce is an improved product over what it was years ago. The only conclusion we can reach, therefore, is that the demand for all kinds of colorwork, be it process, stipple, crayon work, photo, half-tone, or litho. engraving, has increased at a tremendous rate. It shows that the people want *color*. Artistic forms are in demand, people want real art, and we are getting to the realization of high ideals in the graphic arts.

TRANSFERRING TYPEWRITING TO STONE OR ALUMINUM.—We have reports from Professor Albert, of Vienna, of experiments conducted upon an ordinary typewriter, printing the writing upon a transfer paper, and then transferring this work to stone for the purpose of printing editions. He states that the commercially used blue copying-paper gave most satisfactory results. We would add that the medium which causes the transfer must certainly be some sort of a transfer ink. The blue may contain enough grease to make a transfer hold, but would not be so absolutely safe and reliable as a specially prepared transfer ink. Besides we are acquainted with a process called the "planograph," from which most wonderful results are obtained, obviating all the shortcomings of the typewriter, giving perfect adjustment and true representation of the type-set line and character.

HELP IN THE ART AND ENGRAVING ROOM.—J. G., New York, asks: "How can an employer guard against the threatened obligation of employing more men in the art and engraving room, caused by the prohibition of regular overwork? At the present rush time it seems the desire of the employes in the engraving-room to abolish the "overtime work," first, by fining the men who are doing such overtime, and second, by fining the boss in charging him time and one-half for such work as *must* be done in case of necessity in the shop. It becomes therefore obligatory for the firm to hire more men. Should dull times set in, however, and these extra men have to be discharged, will this not cause grief among the engravers? Men so discharged will go around, and cause the price of engravers' help to fall below the minimum." *Answer.*—If the

men carry out their part of the program, in holding together in brotherly spirit, not seeking employment by going around, but by urging the reduction of hours, say laying off alternately every man, or closing down for several hours, or for one or more days in the week, the problem ought to be adjustable, and no great harm done to any one.

UNION AMONG ALLIED TRADE ORGANIZATIONS.—S. T. M., Cincinnati, Ohio, writes: "I was a member in good standing in the New York Designers and Engravers' League, and upon my arrival here found that my card was not recognized by the local Lithographic Artists, Engravers and Designers' League. Is there not something wrong, when there is no unity among trade organizations which are supposed to watch for the welfare of fellow craftsmen?" *Answer*.—It is true, the fault lies with the short-sighted committees which would not affiliate the interests of the two associations. Our correspondent should know that the body which he left in New York was the regular engravers' association, which has, we believe, no national organization. The association in Cincinnati is the National Lithographic Artists, Designers and Engravers' League, organized in all parts of the Union. Efforts have been made to bring both organizations together on terms of mutual good will, but narrow-gauged committees would not permit. You must abide the time when arrangements can be made, or else join the body now existing in Cincinnati.

AUTHOGRAPHIC PAPER FOR TRANSFERRING FINE DRAWINGS. S. T., Newark, New Jersey, writes: "I have made a number of mechanical drawings which a lithographer informed me could be reproduced in every detail by the 'transferring method.' I am sorry to say the lines all thickened up, and were blurred. I have been shown work done in Europe in that way which looked very clear and clean, all the finest lines showing unbroken, and the thick ones with sharp edges. What is the trouble?" *Answer*.—The fault lies mainly with the coating of the transfer paper. Take 125 grams starch, boiled to the consistency of bookbinders' paste, 66⅔ grams of the finest glue, soaked over night in water and then boiled, 375 grams Kremnitz white, ground fine, in water. The starch and glue are passed through a cloth, then the white is mixed, then while yet warm, spread upon thin, strong paper, with a bristle brush, always stirring when dipping the brush; finally when dry, the sheets are pulled through a litho. press, face downward, upon a highly polished steel plate or stone. Work done upon this paper will not spread if transferred properly. The best ink to use is Lemenier or Vanhymbeck, touche, mixed with water just thin enough to flow freely from the pen.

BE A HUSTLER.

Give me a hustler every time—one who is not afraid of work, who goes ahead and just plows right on without hesitating one moment.

Give me the fellow who wants to accomplish something, who says boldly, I *will* do that, and then does it.

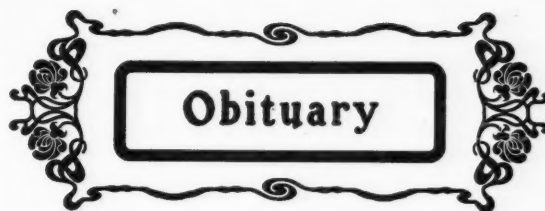
If you lack forwardness in this way, start right *now* and DO it. You envy the man who accomplishes results, but did you ever stop to consider that the same possibility lies within your power? In your very hands? In your very head?

Once we get started we are all right, for we soon find out that the task is not as difficult as we at first supposed, and it is surprising to learn how much easier it becomes as we go onward.

Many of us need a push, and some an extra hard one.—R. F. Whitcomb, in *Chat*.

CAN NOT GET ALONG WITHOUT IT.

Money is hard to get hold of, but I do not know how I could get along without THE INLAND PRINTER.—J. R. Carpenter, *Corinth, New York*.



W. H. PHELPS, editor of the Alliance (Ohio) *Review*, died recently.

C. SCOTT DELAY, managing editor of the Shreveport (La.) *Times*, died recently.

ARTHUR P. CHILDS, editor of the Carroll (Neb.) *Index*, died in that city, September 20.

FRANK TOUSEY, the well-known publisher, founder of *Judge*, died September 7 at his apartments in the Van Corlear New York city.

THOMAS TUFTS, one of the oldest active printers in western New York, died at Le Roy, in that State, September 10. He was 76 years of age.

JOHN LATEY, editor of *Sketch* and the *Penny Illustrated Paper*, died recently in London, England, after a long illness. He was born in 1842.

WILLIAM HOPKINS, assistant day editor of the Boston *Globe*, and the writer of its "Bud Brier" column, died at his home in Newton Upper Falls, September 24.

W. O. MORRISON, vice-president of the Master Printers' Association of Edinburgh, Scotland, who died in London not long ago, was a member of the firm of Morrison & Gibb, one of the largest in Edinburgh.

W. H. MITCHELL, for two years the editor of the Deshler (Ohio) *Flag*, and formerly mayor of Deshler, died September 23. He had been located in Toledo for several years and for five years was the editor of the Toledo *Enterprise*.

HORACE O. HEDGE, formerly of the *Gazette*, Chenoa, Illinois, died, September 5, at Chicago. At the breaking out of the Civil War Mr. Hedge received a commission from President Lincoln in the secret service of the United States. He was special war correspondent for the New York *Tribune*, *Times*, *Sun* and *Herald*.

HENRY M. PEASE, a well-known newspaper cartoonist, died in Chicago on September 20. During the Hogg-Clark campaign Mr. Pease was one of the publishers of the *Texas Cartoonist*, a strong Clark paper, issued in Dallas, Texas. Some years ago Mr. Pease married Miss Fife, of Houston, who survives him.

THE death of Will R. Knox, traveling salesman for T. W. & C. B. Sheridan, is announced. Mr. Knox died suddenly, of hemorrhage, at Menger's hotel, San Antonio, Texas. He was held in high esteem by his firm, and had many friends in various parts of the country, who will be shocked to hear of his sudden demise.

EDMAN W. STAHL, aged 84 years, at one time proprietor of the Gettysburg (Pa.) *Compiler*, died at Mummasburg, in that State, September 22, the result of a stroke of paralysis. Mr. Stahl learned the printing trade in the office of the York (Pa.) *Republican*. At one time he was editor of the York *Democratic Press* and later editor of the Columbia (Pa.) *Spy*.

CHARLES M. BARDEN, of Bridgeport, Connecticut, died suddenly at Chicago on September 21. Mr. Barden was one of the oldest and best known representatives of the paper trade, having, for the last twenty years, been traveling representative for the well-known ledger paper manufacturers, Crane Brothers, of Westfield, Massachusetts, his territory extending through the United States and Canada. He was a papermaker by trade, having learned the business at the

mills of the old firm of Platner & Smith, at Lee, Massachusetts. He was for several years foreman at the mills of P. C. Baird, at Lee, afterward representing for five years the Old Berkshire Mills, at Dalton, and from there going with Crane Brothers. Mr. Barden was born at Sauquoit, Oneida county, New York, in 1836, where his father was connected with the Oneida Paper Mills, of that place. The family has followed the paper business for generations, his father having been employed by the first Zenas Crane at Dalton in 1832-3 and '4. His only brother, George F., is now salesman for Parsons Paper Company. He leaves a widow; and four children by a former wife—two sons and two daughters. Charles T., the oldest son, represents a paper house at Detroit, Michigan; Dr. George F., second, is of the well-known dental firm of Hudson & Barden, at Springfield, Massachusetts. Having been a regular and welcome visitor to the leading paper houses from Maine to California, his familiar face and energetic greeting will be sadly missed.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

WILLIAM KNUTZEN, 99 Cleveland avenue, Chicago.—The two samples submitted by you are neat and artistic in design and workmanlike in execution. The United Autographic Register statement-head is very effective.

E. D. FOOTE, Rochester, New York.—The cover-page of which you send proof is neat in design, but is not above the ordinary run of such work. No doubt with the use of tints in the panels it could be made very effective.

JESTER, The Printer, Eaton, Indiana, submits a letter-head and envelope printed in two colors that is neatly designed and most attractive. Jester has made a reputation for good work, and his latest specimens are most creditable.

CALENDAR blotters from the Wiegner Printery, Philadelphia, Pennsylvania, are bold and attractive advertisements, well displayed and neatly printed in colors. The presswork on the half-tone could be somewhat improved.

A SMALL folder gotten up by Greene & Voorhees, advertising specialists, 116 Nassau street, New York, is a combination of folder and envelope that is simple and very useful. The printing is somewhat rough and unfinished in appearance, but is not unattractive.

A COVER for a booklet, printed in two colors, from Horace Carr, Cleveland, Ohio, is a most effective piece of work, the lettering being massed in the center, leaving considerable white space between that and the border. The design is admirably conceived and the colors used are very harmonious.

FROM the Winchester Press, Reade street, New York, comes a calendar for October neatly designed in rule, border and half-tone illustration, showing care and neatness in workmanship. Presswork is good. A blotter is a striking advertisement, attractive in design, and should be a good trade-bringer.

ON the occasion of the exhibition at Dusseldorf, Germany, L. Schwan, printer, platemaker and lithographer, issued an interesting booklet, illustrative and descriptive of his establishment, for distribution among his customers. The production exhibits every excellence that such a book should have.

A RECENT number of *Anales Gráficos*, printed in Spanish by Julius Maeser, Leipsic, Germany, for distribution among printers, lithographers and photographers in the Central and South American countries, has

been received. The paper is a good example of composition and printing. A number of specimens in color embellished the work.

A BOOKLET issued by J. C. Bragdon, engraver, Pittsburg, Pennsylvania, entitled "When the Fodder's in the Shock," is a picture story of the bounteous autumn season. The cuts used are fine specimens of engraving, and depict all forms of harvesting. The printing is done on fine enameled stock, and the presswork is of excellent quality.

A FEW samples of office stationery and blotters from the office of the Dewey-Davis Printing Company, Jamestown, New York, are set in tasteful style and admirably printed. "It's the Know How" that brings the company business, as one of the blotters says, and the appearance of the work shows that the company does know how to do good printing.

ALBERT W. DIPPY, 1526 Tioga street, Philadelphia, Pennsylvania.—The samples of title-pages, covers and envelope corners submitted are good specimens of artistic type and rule work, designs being attractive and the execution generally neat. You have a good conception of the harmonious in type faces, rules and ornaments. The title-page is a very neat piece of work.

A COLLEGE catalogue, sent out from the Duluth Business University, Duluth, Minnesota, is a clean sample of printing. It is a pamphlet of thirty-two pages and cover, 6 by 8½ inches, oblong, with dark gray cover. The letterpress is in blue ink, and half-tones in two tones of brown. The work was done by the Tribune Printing Company, of Minneapolis, Minnesota, and is a creditable production.

C. E. WADSWORTH, Brockton, Massachusetts.—The catalogue forwarded by you is a very good specimen of presswork, and you have made an excellent job on the half-tone cuts. You have no reason to be ashamed of the result of your efforts to produce a first-class job. The engravings are fine and you have treated them in an artistic manner. The cover is a good piece of gold printing and embossing.

"THE STORY OF A PRINTING HOUSE" is the title of a souvenir issued by the Galesburg (Ill.) Mail and The Mail Printing Company. It is a pamphlet of twenty-eight pages and cover, 7 by 11 inches, fully illustrated with half-tone cuts of the departments and the officials and employees. The work is well printed, and the cover is an attractive piece of work in three colors and gold embossed lettering. It is a credit to all concerned in its preparation and execution.

THE October number of the *Black Diamond Express Monthly*, published by the Lehigh Valley Railroad, comes to hand with its usual attractive colored cover and matter of unusual interest. Among the articles is one entitled "A Trip to Havana and Mexico," illustrated with pictures of the steamship Morro Castle and a number of views in Havana, Vera Cruz and the City of Mexico. The pamphlet is well printed and serves its purpose of advertising the railroad in most pleasing style.

C. W. SIMS has a printing-office "in a town of about five hundred inhabitants, over fifty miles from a railroad"—in Taloga, Oklahoma, where he does job-printing. The samples submitted show that he has a fair selection of up-to-date types, borders, etc., and knows how to use them to advantage. We would suggest, however, a little more variety in the treatment of the letter-heads. The double-rule border might be advantageously dispensed with on some of the specimens. It gives too much of a sameness in the design. Presswork is all right.

THE Owl Press, Burlington, Vermont, sends a copy of its booklet, "The Blazer," "a journal for blazing the path to success—just to make printers think." It advertises the Practical Colorist Correspondence Course, which is being conducted by the Owl Press with much success. The principal article is one on home study by William R. Harper, president of the University of Chicago, taken from the *Saturday Evening Post*. Other matter along the same line, intended to show the benefit of teaching by correspondence, is also given. Printers wishing to improve their knowledge of the craft should write for a copy of the booklet.

A PACKAGE of miscellaneous letterpress printing from Charles G. Pollard, with the *Yarmouth Herald*, Yarmouth, Nova Scotia, contains some very good examples of display composition. Commercial work is very neat; society printing artistically displayed; while each specimen shows care in execution and neatness in finish. Presswork is uniformly of good quality, and on samples printed in two or more colors the shades of ink are nicely harmonized. Mr. Pollard is to be complimented on his ability and tastefulness, and he makes good the claim to do "artistic printing," which is made a feature on the letter-head of the *Yarmouth Herald*.

THE Jackson Quick Print, Waterbury, Connecticut, issued a booklet designed to advertise the fact that it does good printing, under the name of *The Thomas Cat*, which "is published semi-occasionally, sometimes as often as once a month." It is a neat affair of sixteen pages, 4½ by 6 inches in size, printed in black and red on tinted stock, with projecting square cover. The issue under review is "Yowl Three," and from the illustration attached to the front page of the cover *Thomas Cat* is having a lively time of it. The composition is good and presswork excellent. The booklet is gotten up in antique style, with wide margins at bottom and outside of page. Its contents are entertaining from a lit-

erary point of view, humor finding a place among the business statements. Such advertising will doubtless be sought after, and will bring good results.

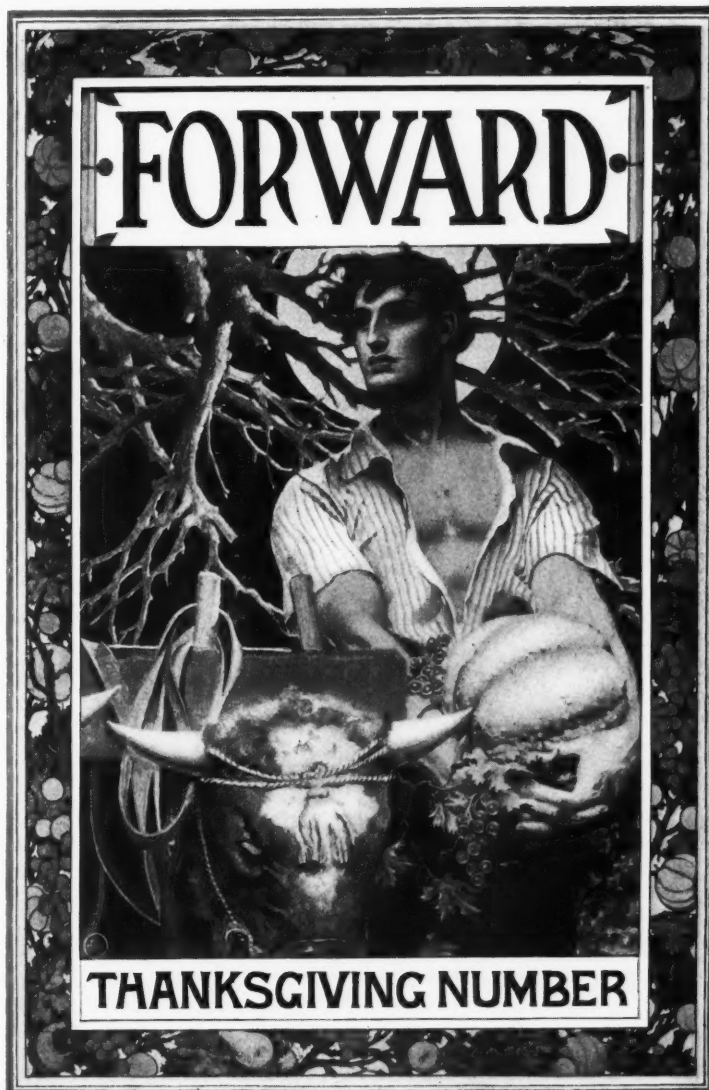
JOHN E. MILLS, foreman, with Watson, Ferguson & Co., Brisbane, Queensland, Australia, sends a package containing an extensive assortment of letterpress printing, comprising business cards, letter and note heads, pamphlets, catalogues, programs, etc. The composition is generally of fair quality, with nothing very original about the designs, but many of the specimens show lack of finish, due to carelessness in making rule joints, especially at corners of borderwork. Presswork on most of the samples is good, while on some it is very poor. There is such a difference in the quality of the work that if the samples had not all come in one package we would scarcely believe the work was all done in the same office.

OUR thanks are due to Albert E. Martin, with Perry & McGrath, Charlotte, Michigan, for an invitation to a barn-warming at the Merchants National Bank barn, in Carmel. The invitation is unique in design. The outline of a barn is made of brass rule, with door and window in position, printed on red stock. The double door is cut and opens, displaying the invitation printed in neat text on white card. On front of the barn is a poster headed, "Hey, Rube!" announcing the coming event. The cover and inside sheets are perforated, and tied with a wisp of hay. On the envelope carrying the invitation is attached a print of a horse's head, cut out to shape, and a bunch of timothy. The whole thing is original in design and execution, and Mr. Martin is deserving of praise for his ingenuity. It is no wonder that every one who sees it wants one to preserve as a souvenir, and this appreciation should be gratifying to its originator.

A QUARTER of a century ago the Kenyon Printing & Manufacturing Company, of Des Moines, Iowa, began business, the plant being started by P. C. Kenyon. The beginning of the second quarter-century is celebrated by the production of a souvenir book of sixteen pages, 7½ by 10½ inches, printed on cream-colored enameled stock, illustrated with half-tones in three colors made by the Gill Engraving Company, of New York, entitled "Episodes in ye Life of ye Printer"—a series of sketches showing the progress of the printer from a small beginning to the season of prosperity. The cuts were loaned to the company through the courtesy of J. Clyde Oswald, of New York. The composition of the letterpress is very neat, and black, red and green inks are used on the descriptive pages. The booklet is one that will be preserved by its recipients on account of its beauty and attractiveness, and the Kenyon Company has every reason to feel proud of its production.

THE work of the Barta Press, Boston, has become so well known for its good taste and elegance that the fact that a specimen had been received would be evidence it was one worthy of mention. A specimen sheet of R. Wallace & Sons' Manufacturing Company is now under inspection. It is an advertisement of silverware, in black, green and red, on heavy stock, and roughed, and is an exhibition of the printers' art one is glad to look on. A four-page announcement issued by the Barta Press entitled "Catchy Effects," is a good illustration of the use of engraving and letterpress in combination. The design is most artistic and the colors used very harmonious. It would seem there are no limitations to the resources of this house when anything out of the ordinary is to be produced and where expense is not considered, for such excellent work surely commands good prices. The presswork on the sample under review is simply beyond criticism.

H. R. CHARLTON, the advertising agent of the Grand Trunk Railway System, Montreal, Canada, has sent in specimens of four different souvenirs issued on the occasion of the forty-seventh annual meeting of the American Association of General Passenger and Ticket Agents, held at Portland, Maine, October 14 and 15. The members of the association were carried in a special train from Chicago to Portland, and had time to examine some very handsome souvenirs on their way east. One of these is a souvenir of the Victoria Jubilee Bridge, Montreal, the cover in steel die work, in blue and gold, the inside printed on rough deckle-edged paper, in black and red, with half-tone pictures in two printings, and roughed with line effect. The principal souvenir has leather cover



A NOVEMBER COVER.

Design used on the Thanksgiving number of *Forward*. From an oil painting by A. E. Foeringer. Courtesy Beck Engraving Company, Philadelphia, makers of the plates. The original is in two printings, olive and orange.

embossed in gold and tied with blue ribbon. The inside is printed handsomely in black and tint on enameled stock, and pockets are inside the back cover for maps of the Muskoka Lakes district and a general map of the whole system, each of these bound in leather covers. Another pamphlet is the annotated time-table, with steel-plate engraved cover of gray stock. The fourth souvenir is a program of the entire trip. All of these pieces of printing are excellent examples of the art preservative, and indicate that the Grand Trunk System believes in giving travelers over its line a favorable impression of the road, not only by carrying them through on time and showing some fine scenery, but in letting them have souvenirs worthy of being retained as pleasant reminders of the trip.

FROM the office of the *Examiner* and *Weekly Courier*, Launceston, Tasmania, we have received a poster 36 by 44 inches in size, printed in several colors, showing views of the resorts reached by the Tasmania Railway. In the center of the sheet is a map of Tasmania, showing the course of the railway and the points reached thereby. Surrounding this map are half-tone views of rivers, lakes, mountains, etc., with descriptive letterpress of each scene. A floral design runs between and around the different views, which is printed in colors and gives life and attractiveness to the whole. The work is a very fine piece of letterpress printing and a striking and artistic advertisement. Engraving, design, composition and presswork are all of the highest quality.

THE McCLURE SERIES

THE McCLURE SERIES

PRICES OF FONTS

6-Point.....	42a	22A.....	\$ 2.00
8-Point.....	40a	20A.....	2.25
10-Point.....	32a	16A.....	2.50
12-Point.....	28a	15A.....	2.80
14-Point.....	24a	12A.....	3.00
18-Point.....	16a	9A.....	3.20

This month's offering in type faces by the
Inland Type Foundry

A sturdy, unique and characterful design, sure
to please advertisers and users of printed matter

Made in twelve sizes, 6-point to 72-point,
inclusive, all cast on

STANDARD LINE AND UNIT SET

Anticipating a big demand, a
Large Stock, all sizes, is now ready

THE McCLURE SERIES

PRICES OF FONTS

24-Point.....	10a	6A.....	3.50
30-Point.....	8a	5A.....	4.30
36-Point.....	6a	4A.....	5.00
48-Point.....	4a	3A.....	7.25
60-Point.....	4a	3A.....	11.75
72-Point.....	4a	3A.....	15.00

ORIGINATED AND MANUFACTURED BY

INLAND TYPE FOUNDRY

TWELFTH AND LOCUST
SAINT LOUIS

No. 188 MONROE
CHICAGO



From the painting by L. Thompson.

SHEEP GRAZING.

Photo by Frederick O. Benm, Chicago.

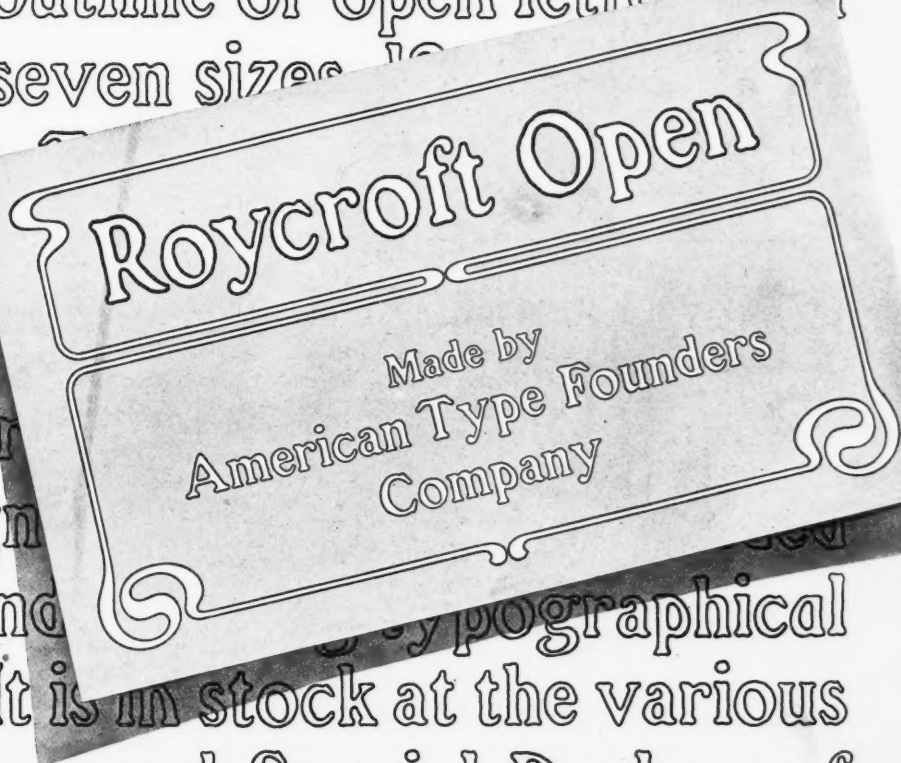


ROYCROFT OPEN TYPE

American Type Founders Company's latest and best outline or open letter is a series of seven sizes

inclusive of the Roycroft cut, with the required it is designed for service and

typographical results. It is in stock at the various Salesrooms and Special Dealers of American Type Founders Company



Roycroft Open Series

Made by American Type Founders Co.

United States America

Showing the Nearest Approach to Outline Letter Perfection

DESIRABLE COMPOSING-ROOM HELPERS

COPPER-ALL

Leading

Scientificall

AMER

SCHEMI

Mode

Charm

HARMONIZED

FINEST DESIGN

American

Sizes and
Prices

12 Point	10A	20a	\$2.50
18 Point	7A	12a	3.00
24 Point	5A	8a	3.25
36 Point	4A	6a	4.75
48 Point	3A	5a	6.75
60 Point	3A	4a	9.50
72 Point	3A	4a	12.00

American
Type
Founders
Co.

MESSENGERS

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ve Products

INALS

PRICES

Prints

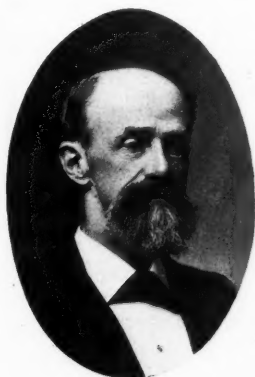
ntours

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXVII.—NELSON CROCKER HAWKS.

THE subject of this sketch was born in Milwaukee, August 21, 1840, the son of Nelson Page Hawks and Hannah Crocker. The parents came from Binghamton, New York, in 1836, driving across the country in a wagon to Milwaukee, where they settled. The father was of sturdy English Quaker stock, and the mother a descendant of an



N. C. HAWKS.

old New England family. The elder Hawks was an active pioneer, whose influence was felt in the young commonwealth of Wisconsin. He was the inventor of the first machine for making shingles, and had the distinction of being the builder of the first steamboat to ply the waters of Rock river. Soon after the birth of Nelson C. he moved to Delafield, not far from Milwaukee, where he built a flouring mill, erected a hotel, store, and made further improvements.

Nelson C. Hawks received his education in the common schools of Delafield, and at the

early age of eleven was seized with a desire to learn the printer's trade. To this his father objected, and as a corrective measure, when he found there was no turning the mind of the boy from the idea, sent him, at the age of sixteen, to work in a printing-office at Waukesha. Before sending the lad to this position he endeavored to impress on Mr. Pratt, the proprietor of the *Plainedealer*, that he wished the boy put through the duties of printer's devil in the most rigid manner, thus hoping the discipline would cure him of his malady. The newspaper was sold a month after he entered the establishment, which ended his connection with that office. He had found in Mr. Pratt, however, a friend who sympathized with his ambition to become a printer, and, on his return home, he bore with him as a present a font of twenty-seven pounds of old long primer type. With this as a nucleus he began shortly thereafter the publication of a newspaper which he called *Young America*, the page being 9 by 11 inches. A friendly carpenter made a case for his type, he cast a roller in an eight-ounce bottle, breaking off the neck to allow the insertion of a core, an old letter-press served as his printing-press, using a bed of iron used for the manufacture of plowshares, and with this rude outfit he published for some time his newspaper. At the age of eighteen, and with a more elaborate plant bought for the purpose, he began the publication of the *Free Press*, at Oconomowoc, which is still issued. In 1865 he moved to Milwaukee, where he engaged in job-printing. Shortly afterward he took as a partner Norman L. Burdick, who has since become a prominent figure as a Milwaukee printer, and had the honor of election as president of the United Typothetae of America. This partnership lasted for seven years, when Hawks sold out his interest to his partner. In 1874 he was induced by John Marder, of the Chicago Type Foundry, to go to San Francisco to establish an agency for that typefoundry. He began business at 532 Clay street, in the fall of that year, and, in November, issued his first *Pacific Specimen* as a house-organ for the business. In 1882 he sold his stock in the business, which was known as the Pacific Type Foundry, and which had, for several years, cast type to supplement the stock made in Chicago, and carried in stock in San Francisco, to his partners, John Marder and A. P. Luse. He then began the business of sup-

plying country newspapers with ready-print outsides or insides on what he called the "home plan," printing the local advertisements for his customers. Two years later he sold this business to Palmer & Rey, who were engaged in the typefounding business, and accepted a position in their establishment. This lasted two years, when, his contract having expired, he again entered the field with a ready-print outfit, and at the same time took the agency for the old Conner typefoundry, of New York, and Barnhart Brothers & Spindler, of Chicago. In 1886 he took as partner in his business W. F. Shattuck, and they began the casting of type, under the title of the Pacific States Type Foundry. This partnership continued until the first of the year 1894, when Mr. Hawks retired from the typefounding business to engage in other lines.

Mr. Hawks is entitled to recognition from the country at large because he was the prime mover in the attempt to bring uniformity in the manufacture of type. After the Chicago fire, when the entire plant of Marder, Luse & Co. was destroyed, and a new equipment had to be supplied, the question of uniform point bodies was carefully thought out by Mr. Hawks, who saw an opportunity to introduce a much-needed reform in typecasting. He urged upon Mr. Marder the adoption of his plan, which was to make the unit a fractional part of the American standard inch. The pica adopted by Marder was practically the sixth part of an inch, although a little smaller than the pica then used by the largest typefoundry in the country. The pica was divided into twelve parts, and this unit adopted as the American point, from which plan has unquestionably sprung the uniform system now in use in all American foundries. Its perfection of plan has never been questioned, but when the matter was taken up a few years later by the American Typefounders' Association it was decided to adopt the pica then most popular, and it necessitated a slight change in all foundries, even in the Marder, Luse & Co. foundry; but while doing so was successful in bringing about a uniformity which had not seemed possible prior to that time.

The question of type bodies and the point system can not be discussed at this time, but it owes much to the persistence of N. C. Hawks. It can not be maintained that he was the inventor of the system, when practically the same system, taking the inch then in use as the standard and seventy-two points to that inch, was published by Pierre Simon Fournier, in 1764, and had been in use by him much earlier. The only difference in the system of Fournier and that adopted by the Chicago Type Foundry is the difference in the standard inch. The plan is identical, and with slight modifications it has been used in France ever since. It might not have come to the American printer for a generation had it not been for the Chicago fire and the advocacy of Mr. Hawks. He was one of the early advocates of the plan of casting type to point set, and made experiments when he first began casting type in the Pacific States Type Foundry. The plan was adopted and continues in use in the foundry.

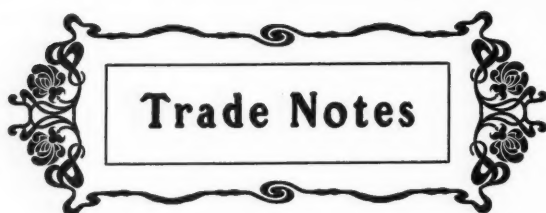
Personally, Mr. Hawks is a man of tireless energy, and has always led an active life. Even in his later career, in the photographic supply business, he has shown the same characteristics. While no longer in touch with typefounding, he has not lost his interest in the business, and has kept up with its changes and modifications with as much interest as though it were his daily routine.

WOULD HURT THE ADVERTISING.

"I'm afraid it won't do at all," said the magazine editor, as he tossed the story aside. "It's a good story, but—"

The expectant author stood trembling as he hung on the words.

"—but it's at least three pages long, and I fear it will distract attention from the advertisements."—*Baltimore News*.



WALKER BROTHERS & HARDY, printers and bookbinders, Fargo, Dakota, have recently moved into new quarters.

GARDNER C. TEALL has accepted the position of art director of the Phelps Publishing Company, of Springfield, Massachusetts.

GOLDING & COMPANY, Boston, had an attractive display of presses and printers' supplies in the Mechanics' Fair, recently held in that city.

JOHN MEATHE EVANS, of the White-Evans-Penfold Company, printers, Buffalo, New York, was married, September 24, to Miss Louise Wylde, of that city.

S. M. HUNT, the well-known paper-stock dealer, Springfield, Massachusetts, made a business trip to Chicago recently, favoring THE INLAND PRINTER with a call.

WORD reaches THE INLAND PRINTER that Charles O. C. Lindrooth has disposed of his interest in The Ewell Press, Chicago, and resigned as president and director.

THE Statesman Publishing Company, Austin, Texas, has been reorganized, and Moye Wickes made manager. John H. Kirby, of Houston, is now financially interested in the company.

THE Breath of Life Publishing Company, limited, of Battle Creek, Michigan, has filed articles of association. It is capitalized at \$300,000. It will publish books, magazines and periodicals.

It is reported that the business of the Greig Publishing Company, New York, has been discontinued. The firm published the *Grocery News* and *New York Gazette*, a daily devoted to market reports. C. N. Greig was president of the firm.

THE Blade Printing & Paper Company, of Toledo, are advertising quick printing on their Harris rotary press by a series of specially designed plates, with very clever outline illustrations, the work of the Franklin Engraving & Electrotyping Company, of Chicago.

B. J. LOWREY, Howard City, Michigan, in the near future intends to erect a new building for his publishing business. He publishes the *Howard City Record*, as well as two monthly publications, the *Michigan Bulletin*, the official organ of the Michigan Press Association, and the *Epworth Advocate*.

HADWEN SWAIN, of the Hadwen Swain Manufacturing Company, dealers in printing machinery, San Francisco, was in Chicago recently. The firm is agent for the Huber and Goss presses, and the bindery machinery of E. C. Fuller & Co. Mr. Swain reports business good in his part of the country.

AN item in the last issue, to the effect that Messrs. Greene & Voorhees had purchased the plant of the Barye Press, 108 Fulton street, New York, was published through mistake. F. H. Quick, who operates the plant, says that some of the orders of the other company are printed by his concern, but that no such purchase has been made.

THE Register and Leader Company has purchased the job printing-office of the Puck Manufacturing Company, Des Moines, Iowa. The plant was originally the property of Conaway & Shaw, and was put in to take care of the State work when Mr. Conaway was State printer. It has been equipped all along for taking care of this big business and for

the printing of stationery for State use, as well as the session laws, proceedings of the legislature, etc. Elmer L. Arnold, who has been superintendent of the plant both for Conaway & Shaw and for the Puck Manufacturing Company, will continue with The Register and Leader Company in a similar capacity.

THE Northland Engraving Company, Ltd., has filed articles of association and will soon commence business at Battle Creek, Michigan. The company already has the contract for doing all the illustrating, engraving, etc., for the *Pilgrim Magazine*, published there. J. W. Bryce is chairman, Edward S. Pilsworth, secretary, and E. V. Tuttle, treasurer.

THE firm of Binney & Smith, New York, has decided to carry on its manufacturing and commission business as a corporation, and has incorporated under the laws of the State of New Jersey, and will be known hereafter as the Binney & Smith Company. Its main office is at 81 and 83 Fulton street, with branches in London, Paris and Hamburg.

At a recent meeting of the directors of the Floral Publishing Company, Springfield, Ohio, it was announced that a new quarterly would be soon issued by the company, to be called *Civic Progress*. The *Chautauquan* will hereafter be issued in Springfield. *Home and Flowers*, *Pets and Animals* and the *Floral World*, other publications of the concern, were all shown to be very successful.

OFFICIAL announcement has been made by the Southern Railway of the removal of its general freight department from Washington, D. C., to Atlanta, Georgia, on October 1, 1902. The General Freight Agent, F. A. Niel, and Assistant General Freight Agent, L. Green, announce that communications intended for them should hereafter be addressed care Equitable building, Atlanta, Georgia.

THE Griffith-Stillings Press has been incorporated to continue the business of the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, and of Messrs. E. B. Stillings & Co., of Boston. The general offices and plant are located in the Stillings building, 368 Congress street, Boston, Massachusetts. The capital stock is \$80,000. J. Eveleth Griffith is president, and E. B. Stillings, treasurer.

THE Niagara Paper Mills, Lockport, New York, announce that calendars for next year will be gotten out along a little different line from those issued during 1902, consisting of a series of single figures in connection with appropriate type-matter illustrating various ink harmonies. The mill also proposes to issue some of larger size. They are to be called "Niagraphs," which the mill states is "a cross between a water-color sketch and a poster." The new series will no doubt be popular.

THE new building of the Keystone Type Foundry, corner Ninth and Spruce streets, Philadelphia, is now completed, and the foundry has taken possession of its fine quarters. The moving has been so carefully done as not to interfere at all with the conduct of the business or the filling of orders. The eight-story building will give the foundry, as well as the Paragon Machine Works, which is a part of the same institution, a better chance to do the manufacturing than in the crowded quarters previously occupied.

C. E. ROLEAU has resigned as manager of the Bruce Type Foundry, New York, and accepted a position as superintendent of the manufacturing department of the Malta Vita Pure Food Company, Battle Creek, Michigan. The new connection offers wide opportunities for Mr. Roleau's push and enterprise, which he will undoubtedly take advantage of. On the day of his departure for the West, the employees of the foundry showed their appreciation by presenting him with a beautiful diamond horseshoe stick-pin. It is needless to say that he leaves the foundry with the best wishes of all those connected with it, and goes into the new work with a determination to

be even more successful than in positions previously occupied by him.

THE initial number of the Lincoln (Neb.) *Daily Star*, "D. E. Thompson's paper," made its appearance October 2. It is a sixteen-page sheet well arranged typographically, and carrying a good quantity of advertising. The paper starts out well, and from present appearances will be in every way successful. Mr. Thompson says in his announcement: "I have organized The Star Publishing Company, but with no intention whatever of publishing a newspaper that among politicians or elsewhere may be called a 'personal organ.' I do not need or desire newspaper aid. I am not now, nor will I be, a candidate for any office. My judgment is that the State needs a good, live newspaper and that Lincoln should be its home. I also believe that such a paper will in time become a good property. I know of no reason why it should not."

COMMENSURABLE TYPE.

Printers in England are beginning to realize the importance of having type made on some uniform unit system, and seem to appreciate the fact that a "standard-line unit-set system" of casting is the proper thing. Mr. Walter Haddon, of the firm of Walter Haddon & Co., London, has been doing good work in this direction, and has issued an attractive pamphlet, entitled "The Standardization and Interchangeability of Printing Types," in which he sets forth the advantages of using point-system type. Mr. Berne Nadall, type designer to the Linotype Company, Limited, has also been working on a system which he has decided to name the "commensurable type system." It was conceived by him in May, 1897, and is now said to be perfected. Mr. Nadall has been delivering lectures before a number of associations, among these the Edinburgh Typographia, on "Commensurable Type: Its Essentials and Relations to the Point." The *Scottish Typographical Circular* has this to say of the lecture:

"In the course of his address, which was illustrated by lantern slides, the lecturer said that to secure commensurability in types they must be able to determine the dimensions of all their type bodies by units, and that unit must be universally adapted to both typesetting and using. It must also be small enough to be workable in manufacture, and capable of extension for the purpose of using it. If all the characters could be put on one size or em, compositors' troubles would be practically nil; in fact it would be simplicity itself, and the commensurable system or unit-set type would never have been born. They all knew, however, that their type must be of many sizes and widths and heights and positions, and all efforts to change it would result in failure. They must make their improvements on these foundations. The point system, which applied to the size of body, was the first step taken on these lines. It was the beginning of systematic type. They all conceded that the point system had benefited the printers. Was it not then reasonable to believe that, by extending the advantage gained in this one way to all other ways, printers would be benefited as many times more? Had the typesetters in England settled on an English standard system years ago, it would certainly have been based on the inch, and American type would have had a hard time finding a market here. There was an advantage in the point system which was natural. It was particularly beneficial to the printer to have a numerical system. It was much easier to imagine the size of twenty-four points when one knew approximately what six points were, far more so than to imagine the size of two-line pica when one knew his nonpareil. Of this the lecturer gave an illustration, in which he said the different sizes had been made up of small units. He had aligned the characters, as it was an easy matter to always fill up the uneven spaces to the lineal measurement of the largest one and the outside of the small one, as all spaces

and quads were also commensurable with the characters. In the perspective view of the full type or tube, he showed that he had reckoned with everything, the lineal, the superficial, and the cubic measurement. There was no more to contend with. Afterward Mr. Nadall gave a series of illustrations of commensurable type set up, and explained what he had done to secure commensurability in any standard length of line. Instead of making a new unit for every size of type (which would have had to be done had he made his smallest unit his smallest type), he had used three of his smallest units as the smallest jump or difference between the various body widths and sizes. If his smallest space was the minimum unit in use, then any measurement might be set up to that unit, while the unit was still small enough to allow him to proportion his sizes and widths, it being still one-half point."

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE NOVEMBER COVER.

The cover of this issue of THE INLAND PRINTER is of "Old Cloister" stock, manufactured by the Mittineague Paper Company, Mittineague, Massachusetts, the color being "Franciscan gray." This paper is made in two different weights and a number of colors, and is becoming very popular for cover use. It is supplied by dealers generally.

AN ATTRACTIVE INSERT.

Attention is called to the insert of the Niagara Paper Mills in this issue. It shows how type, well set up and printed in the right color of ink, on stock of a harmonious shade, can produce pleasing effects. Overornamentation is not necessary. Simple effects are the strongest. The design in question should serve as an example of simple, dignified work.

GEORGE E. SANBORN & CO.

The friends and customers of the old firm of Geo. H. Sanborn & Sons will doubtless be pleased to learn that Mr. George E. Sanborn is again active in the machinery field. The new firm—George E. Sanborn & Co.—has offices at 77 Jackson boulevard, Chicago, and is prepared to offer both old and new patrons a complete line of the very latest machines for the bookbinding, paper-box making and kindred trades.

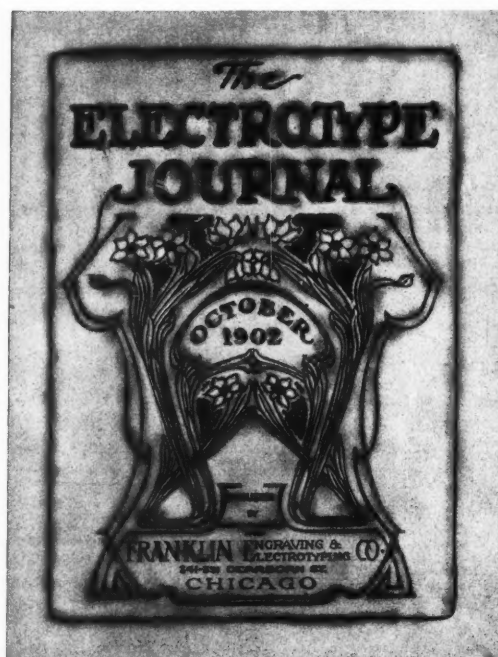
ST. LOUIS BRANCH, BARNES-CROSBY COMPANY.

On September 29 the Barnes-Crosby Company acquired nearly all of the property of the Western Engraving Company, one of the older engraving and lithographing establishments of St. Louis, located at 214-216 Chestnut street. Having previously acquired the lease of these premises, the Barnes-Crosby Company have practically absorbed the other institution, and will remove their offices and plant from the Continental Bank building, Fourth and Olive streets, to the quarters formerly occupied by the Western Engraving Company, where the entire building, a four-story, fire-proof

structure, will be occupied by them. This will give the company greatly enlarged quarters and facilities, which were demanded by their rapidly increasing business in St. Louis and the Southwest. The building is a model one for an engraving establishment, having light on all sides. The St. Louis plant was already a model one from point of equipment, and no pains will be spared to make it one of the finest engraving establishments in the country.

THE ELECTROTYPE JOURNAL.

The October number of the *Electrotype Journal*, published by the Franklin Engraving & Electrotyping Company, Chicago, has a very unique cover. It is printed with a tint and half-tone plate in imitation of a burnt-leather design, and resembles very closely a design actually burnt in leather. It exemplifies in a remarkable degree what a modern engraving plant can produce, and how closely printed effects can duplicate such



IMITATION BURNED LEATHER DESIGN FOR COVER.

designs. The full page frontispiece is an excellent example of letterpress work, being a finely vignettied half-tone in two printings. The journal contains numbers of useful calendar electrotypes for 1903, besides many ornamental designs in the way of head and tail pieces, decorative panels, initials, etc., all of an original character. Copies of the journal are being sent to all of the printing concerns, but if any one has been missed a copy can be obtained on application. We show a miniature of the cover.

HE WHO HESITATES IS LOST.

Success fairly pounds at the gate of a skilled workman. Improve your skill and these winter evenings by studying the Correspondence Course in Technique in Printing and Color Work. It costs but \$10, and it widens one's horizon greatly. It teaches typographical harmony in simple language but in large detail. It teaches The Practical Colorist as no other book was ever taught. Others have been greatly benefited, why not you? At least write for full particulars. "The Blazer" sent on request. The Owl Press, Burlington, Vermont.

ROYCROFT OPEN SERIES.

The American Type Founders Company have an insert in this issue showing the "Roycroft Open Series." The popularity of American type faces is well known, but nevertheless we think most of our readers will be surprised to learn that one day's shipment of orders for the rugged Roycroft types aggregated ten thousand pounds. This was made up of orders for shipment to the various selling houses of the American Type Founders Company in this country and for foreign agencies.

A FINE STATIONERY CATALOGUE.

The American Embossing Company, Buffalo, New York, has sent a copy of its new trade catalogue of steel die and copperplate work, a pretentious volume, giving not only a great variety of specimens of steel die and copperplate work, but numbers of samples of fine papers used in this character of printing. It is said to be the most complete collection of this kind of work ever brought together, and cost several thousand dollars to produce. In it are to be found impressions from 188 different dies in color and bronze, with prices of each die; fifteen different styles in copperplate engraving; price-lists on everything in connection with this work, from which a discount is made to the trade; 207 samples of bond, linen, ledger, superfine and correspondence papers, with prices on paper cut to size and envelopes to match; also quotations on twenty-three papers in 156 weights and colors not having samples shown; and an envelope scale showing number of envelopes in eleven different sizes that can be cut from eighteen different sizes of paper. The catalogue is so expensive that a charge of \$2.50 is made for it, but this amount is rebated on orders that may be received. The dies are excellently cut and well stamped, a fact which speaks well for the Blackhall machines used by this company.

BERLIN INSERTS.

In this month's *INLAND PRINTER* will be found the first of a series of inserts which the Berlin Ink & Color Company purposes issuing during the coming twelve months. The Berlin Ink & Color Company has succeeded in making a grade of cover-ink that can be applied by the average printer whose time does not admit of experimenting to obtain results. They now offer a line of cover-inks second to none for brilliancy, permanency and covering properties. It is the purpose of these inserts to show, in a comprehensive manner, the effect of the Berlin Ink & Color Company's inks in type and paper combinations of the kind that most printers have use for every day. No attempt will be made to produce any intricate combinations; just plain schemes of two or more colors that can be reproduced by any one with the most gratifying results. These inserts will be in one impression of inks used (unless specifically stated otherwise) and can be depended upon to require no special manipulation. The Berlin Ink & Color Company occupy an enviable position among the ink and color houses of the country at this time. Although one of the youngest firms, they have rapidly made a place of permanency in the trade for their goods, and are conducting a world-wide business in all grades of printing and litho inks. Much of this success is due to the fact that they make inks and colors that "sell on merit." A request addressed to the offices of the company, 146 North Sixth street, Philadelphia, or to the branches in Detroit, Chicago or New York, will bring desired information, or representative, if necessary.

MUST HAVE THE INLAND PRINTER.

I can not get along without *THE INLAND PRINTER*. When I cease taking it you may know of a surety that I am dead and have quit printing.—*Vander Liles, Foreman, Cole Printing Company, Sanford, North Carolina.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

ABBREVIATING, PUNCTUATING, COMPOUNDING, CAPITALIZING, ETC.—All in Typographic Style-book, leather, 76 pages, 50 cents. UNIVERSITY PRINTING COMPANY, Bellevue, Nebraska.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¼ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

GAINING A CIRCULATION. A book of 60 pages; not a treatise, but a compilation of more than 500 practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid; price \$1, postpaid. CHAS. M. KREBS, New Albany, Indiana.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making the margins," 6 by 6 inches, full length, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7¼ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teal, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10¼ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¼ by 9¼. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india oze leather, \$4; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagram of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

WANTED—I wish to purchase a copy of the American Dictionary of Printing and Bookbinding, published by the Lockwood Publishing Company, New York, some years ago and now out of print; will pay fair price for copy if in good condition; state price. N 160.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN—An up-to-date job-printing office in a Wisconsin city of 33,000 population; good presses, good type, electric power, good run of business; will be sold cheap as am going out of business. N 684.

DAILY AND WEEKLY in Ohio county seat for sale for \$7,500; send for list of other bargains. WESTERN PRINTERS' EXCHANGE, Hudson, Iowa.

FOR SALE—A job-printing plant in Oklahoma City; material less than 2 years old; business good and increasing; \$1,200 will buy the plant; cash or part cash and bankable paper required; sickness cause of selling. CHAS. J. CRELLER, Oklahoma City, Okla.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSEING CO.
7 Lock Street, BUFFALO, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Ad-setting plant and business; best type, best customers, best prices in Chicago; money-maker for progressive printer of ability; \$800 to \$1,000 cash required; investigate. S. C. BILGER, 100 Lake street, Chicago.

FOR SALE—At a sacrifice, first-class, medium-sized printing plant; only office in good Chicago suburb; established monthly trade \$750 to \$1,000; good opening for local paper; closest investigation invited; write for price, terms, inventory and full information. N 494.

FOR SALE, BARGAIN—Electrotype plant established in city 300,000; would sell half to responsible parties capable of managing same; write to-day for particulars, busy season is near. N 237.

FOR SALE—Electrotype foundry in large Pennsylvania city, at a bargain; must be sold; steady trade; machinery good as new; investigate. N 70.

FOR SALE—Job office in large and growing manufacturing city in eastern Iowa; cylinder, 2 jobbers; well-established business; typotheta prices; fine opportunity. N 703.

FOR SALE—Modern job printing plant, well equipped; growing New England town of 10,000 population, nice line of customers; now doing \$10,000 to \$12,000 business per year; office inventories \$6,000; will sell at a bargain or one-half interest to a thoroughly practical man who will take entire management; a good opportunity for business. N 683.

FOR SALE OR LEASE—Desirable newspaper in Michigan; easy terms; don't write unless you mean business. N 699.

I CAN SELL YOUR BUSINESS no matter where it is; send description, state price, and learn how; established '96; highest references; offices in 14 cities. W. M. OSTRANDER, 1550 N. A. Bldg., Philadelphia.

MANAGER large tag, label, ticket house, thoroughly competent to equip plant and manage business, would consider proposition from responsible progressive printers; line offers exceptional opportunities; would invest some money. N 711.

PROFITABLE PACIFIC PAPERS—I have some exceptional opportunities in the daily, semi-weekly and weekly fields; will give detailed information to men meaning business. ARTHUR F. CLARKE, Newspaper Broker, Riverside, California.

WANTED—Business partner; live Western daily and weekly, paying nicely; want man to assume direction of mechanical department and business management; price one-fourth, \$3,750; one-half, \$7,500; buyer must be sober, reliable and competent; month's trial at \$20 per week will be given. N 701.

WANTED—Electrotypist with capital or plant to join in an established business paying 25 per cent, with entire United States as field; want to add foundry; exceptional opportunity. N 715.

FOR SALE.

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BEFORE PURCHASING cylinder, job presses, folding machines, paper cutters, type, material, send for list. PRESTON, 45 Pearl, Boston.

BOOKBINDING MACHINERY—Folding machines, Chambers double and Dexter single 16, drop roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleeker street, New York.

FOR SALE—Patent No. 699,728 Wallin's Linotype slug holder. GUS E. WALLIN, Pocatello, Idaho.

FOR SALE—32 by 46 Cranston drum press, T. D., W., rack and screw distribution; 27½ by 42 Hoe drum press, gripper delivery, air springs, box frame; routing machine; 32-inch Modern shear cutter; 13 by 19 Universal press; 10 by 15 Perfected Prouty; 30-inch Leader lever paper cutter; 28-inch Sanborn power cutter. STEVENS TYPE & PRESS COMPANY, 148 High street, Boston, Mass.

FOR SALE CHEAP—One each 8-point and 11-point Empire type-setting machines and type for same. Box 848, Charleston, S. C.

GENUINE CHANDLER & PRICE 8 by 12 press; steam fixtures, pony fountain, latest model, nearly new, condition perfect; although "staple as wheat" will accept marvelously low price before December. FRANK G. SCHAFER, Youngstown, Ohio.

HOE STOP-CYLINDER PRESS, bed 36½ by 52, 6-form rollers, splendid distribution; other styles cylinder presses. PRESTON, 45 Pearl, Boston.

OPTIMUS, 39 by 56, with direct attached 230-volt motor; change in make-up makes press too large; it will increase facilities for large work without demand on power. TRADESMAN COMPANY, Grand Rapids, Mich.

POTTER TWO-REVOLUTION, bed 42 by 60, 4-roller, splendid condition guaranteed; will trade part payment. PRESTON, 45 Pearl, Boston.

WANTS—Write me your wants; I have bargains in secondhand type, presses, etc.; highest discount from new type, presses, cases and supplies; new cabinets, \$15 up. ALEX. MCKILLIPS, Harrisburg, Pa.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN EXCELLENT PERMANENT POSITION for sober, industrious, working foreman in large New England city; only a man capable of growing with the business desired; must be a first-class cylinder pressman with experience on platen presses as well, and be capable of making ready on either or both and taking charge of room; must have general knowledge of type and composition and be capable of taking charge of paper-cutter and wire-stitcher; references required. N 686.

BINDER—All-round man, who can rule, finish and forward; must be first-class; new plant. DEMENT BROS., Meridian, Miss.

COMPOSING-ROOM FOREMAN, with executive ability, to take charge of good-sized job-office with diversified class of work; one who can read proof; also foreman for job pressroom, same plant; a quick first-class color and general job pressman; only A-1 men will be considered; state full particulars and compensation. J. R. HICKMAN, 727 N. 26th street, Philadelphia.

COMPOSITORS WANTED.

ARE YOU COMPETENT? Do you know anything about the principles governing choice of ornaments, grouping of lines, panel proportions or harmony of characters?

AN EXPERT in type title-page designing, catalogue planning and all kinds of high-grade work is open to give instruction in such a manner as to make an artistic, expert workman of you by a little intelligent study of practical methods.

WILL SAVE you years of groping experience and qualify you for the best positions. Apprentices in last year and workmen desiring to improve should write for particulars at once. There are thousands of indifferent printers, but few tasty ones. N 706.

COMPOSITOR WANTED—For legal blanks and tabular work; permanent position for reliable, rapid, careful workman; state experience, wages wanted, last employer and other particulars. W 682.

CYLINDER PRESSMAN WANTED—First-class, sober, all-round workman who can secure results on half-tone work; steady position; state experience, where last employed, wages expected and full particulars. Z 682.

FOREMAN for pressroom, job-office in Philadelphia, who understands fine colorwork and can manage men; state wages and experience. GEO. MARTIN, 424 Haddon avenue, Camden, N. J.

HALF-TONE FINISHER OR WORKING FOREMAN OR SUPER-INTENDENT—An energetic man, willing to start at a moderate salary and assist in developing the business, will be given an interest in the concern; location, Boston, Mass. N 656.

JOB COMPOSITOR WANTED—Artistic, rapid workman only need apply; permanent position and good wages; original ideas appreciated. N 682.

MACHINIST-OPERATOR to invest in Linotype; partnership or with contract for output. N 123.

PRESSMAN—Competent cylinder pressman; must be thoroughly experienced and first-class on half-tone and colorwork; give full particulars, stating places of past employment and salary desired. N 351.

PRESSMAN WANTED—Mostly on job presses; a competent man can have steady position; must be quick; give references. Y 682.

PRESSROOM FOREMAN—Thoroughly competent cylinder pressman to act as working foreman, with sufficient executive ability to manage medium-sized room systematically and maintain highest standard of quality in presswork; give full particulars. W 351.

SIMPLEX OPERATOR setting and justifying 4,000 per hour; must understand machine; state salary and experience; in good Iowa town. N 700.

WANTED—A competent young type engraver; state experience. N 688.

WANTED—A first-class finisher, several good blank-book forwarders, 2 good paper-rulers and 1 first-class job-compositor; steady work and good pay; within 100 miles of Chicago; no labor trouble. N 723.

WANTED—A first-class foreman in a printing-office employing 10 to 15 men, 10 presses; all classes of commercial and railroad work; must be thoroughly competent to take entire charge; no second-class man need apply; position now open. Address, with references, N 716.

WANTED—A job-printer with originality, in Southern resort city; good situation to right man. N 394.

WANTED—A lock-up, a make-up and 3 all-round or advertisement compositors; steady place, union; poor workmen and shirkers need not answer; state experience and references. W 680.

WANTED—Boy to work 3 hours a day in our printing-office and thus pay greater part of school bill in the Rockland Military Academy. Apply at once for full particulars to E. E. & B. C. FRENCH, Nyack, N. Y.



Tympalyn

SEND FOR DESCRIPTIVE PAMPHLET

The Tympalyn Company

22 HIGH STREET, BOSTON, MASS.

ARTHUR S. ALLEN, PRESIDENT

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED—By a leading publishing house a superintendent of agents; one who has had field experience with high-class books and is familiar with the method of selling books and the management of agents; state age, experience and references; position permanent. Address P. O. Box 1639, Springfield, Mass.

WANTED—Cylinder pressman to run 2 presses and act as foreman over 8 presses; must be used to publication and book work and be an excellent manager and pusher; state references and experience; a steady place and good job. N 680.

WANTED—First-class foreman for an up-to-date commercial printing-office, running 3 cylinders and 6 jobbers and book bindery; would pay \$35 per week, but man must be first-class and a rustler; send references and state age and previous experience. N 76.

WANTED—Half-tone photographer; one who is accustomed to doing strictly high-grade work only; prefer a man who has had experience in three-color work; steady position and good salary to party with above qualifications. N 712.

WANTED—Thoroughly competent man to take charge of small office; book, catalogue, newspaper and job work; steady position; state wages wanted. E. O. PAINTER & CO., De Land, Fla.

WANT PRACTICAL, RELIABLE MAN (salesman or printer), with \$1,800, to take half interest and enlarge drug and liquor label business in fine city of 175,000; excellent prospects for mail business; am experienced myself. N 692.

WELL ESTABLISHED TYPE FOUNDRY is looking for traveling salesman, either ready made or partly made—by the latter we mean that some practical printer and newspaper man might make a perfect fit in this position; good character, good address, energy and selling ability absolutely essential; if this seems pointed at you write and tell why, in a way a stranger can understand; have found two but need more. N 184.

SITUATIONS WANTED.

A CHICAGO PRESSMAN—First-class man on half-tone and color work, holding good position, desires a change; Denver or San Francisco preferred. N 623.

A-1 JOB MAN desires to secure position in the city; long experience as foreman; sober and reliable; union, married, first-class stone man, good manager. N 702.

A COMPETENT HALF-TONE PHOTOGRAPHER with long experience in the details of photoengraving desires to make a change. N 241.

A NEWSPAPER ARTIST, at present employed, wishes a better position; cartoons a specialty; also experienced in illustration, portraits, and assignments; samples, references and terms on application. N 697.

A STEREOTYPYER AND WEB PRESSMAN wants position; 12 years' experience; will go anywhere; can take charge. N 11.

ALL-ROUND NEWSPAPER MAN wants situation in large weekly or small city daily office, or advertising department of business firm, advertising agency or railway company; married, age 28, temperate; used to handling employees, able to manage business department of any printing firm. I. L. Box 300, Mt. Carmel, Ill.

ARTIST desires a change; is an all-round commercial artist, married man, steady, sober, reliable. N 196.

ELECTROTYPYER—Young man with 6 years' all-round experience in molding department of a small foundry; steady, sober and reliable; state wages, etc.; must be steady. N 695.

EXPERIENCED HEADMAN wants steady position in a first-class office. N 719.

GENERALLY USEFUL MAN in printing house desires immediate change; thorough all-round job-printer, estimator, tabular and stone man; capable for assistant or foreman; will accept any position you may offer; prefer Middle or New York States. N 709.

HALF-TONE PHOTOGRAPHER desires a good, steady position; also can do zinc etching. N 593.

JOB COMPOSITOR desires situation; union, age 27. H. G. PRIDE, Susquehanna, Pa.

MACHINIST-OPERATOR, with thorough knowledge of Linotype mechanism, desires chance to increase speed; can average 3,000; union. N 690.

OPERATOR-MACHINIST wants opportunity to develop speed; thorough mechanical knowledge of machine; can average 3,000; union. N 689.

PHOTOENGRAVER, all-round man, desires change; foreman in newspaper plant preferred; can install and manage plant; best of references; fast and best work guaranteed. N 292.

POSITION by Linotype machinist; 6 years' experience, union, sober; references from last employer. N 698.

POSITION WANTED—By artist of great natural talent for designing (commercial); instructed at Art Academy of Chicago; not finished artist; would like to work up in profession; reasonable wages. N 691.

PRESSMAN—Cylinder and job, understands all kinds of work, including three-color half-tone work. N 601.

PRESSMAN—Cylinder and platen pressman desires steady position; strictly temperate; has had charge good-sized pressroom. N 592.

PRESSMAN (cylinder), capable of doing fine grade of half-tone work, desires a situation in or near Denver, Colo. N 693.

PRINTER, 10 years' experience, wishes to locate near Los Angeles, California; 26 years, single, gilt-edge references. N 710.

SIMPLEX—Situation wanted; experienced operator, accurate. N 704.

SITUATION WANTED by a young man as stereotyper or assistant; strictly sober, good references. O 628.

SITUATION WANTED by helper in stereotype room; 4 years' experience. N 549.

SITUATION WANTED—Young man, foreman and job-printer in country office; best references. N 510.

WANTED—By a competent, union ad. and job man, also a machine operator with knowledge of mechanism, steady situation on small city daily, west of or in Rocky Mountains—anywhere. N 193.

WANTED—Position by a good, all-round photoengraver (copper and zinc). N 576.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, produces deep matrices, and each matrix casts a great number of sharp plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché. Also two engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. Also, special, an all-iron foot-power circular saw for \$27. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

ALUMINUM PRINTING—How to do the trick; information and directions, \$1. OSBORN QUICK PRINT SHOP, Daytona, Fla.

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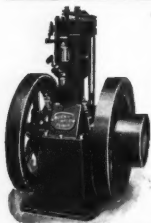
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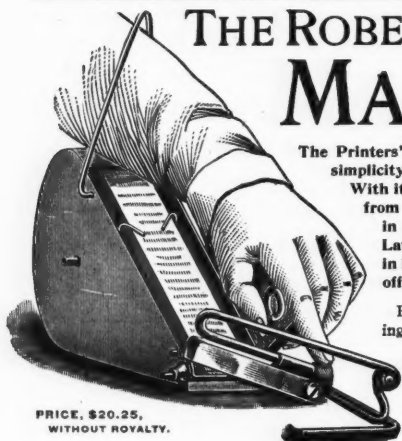
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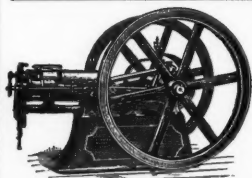
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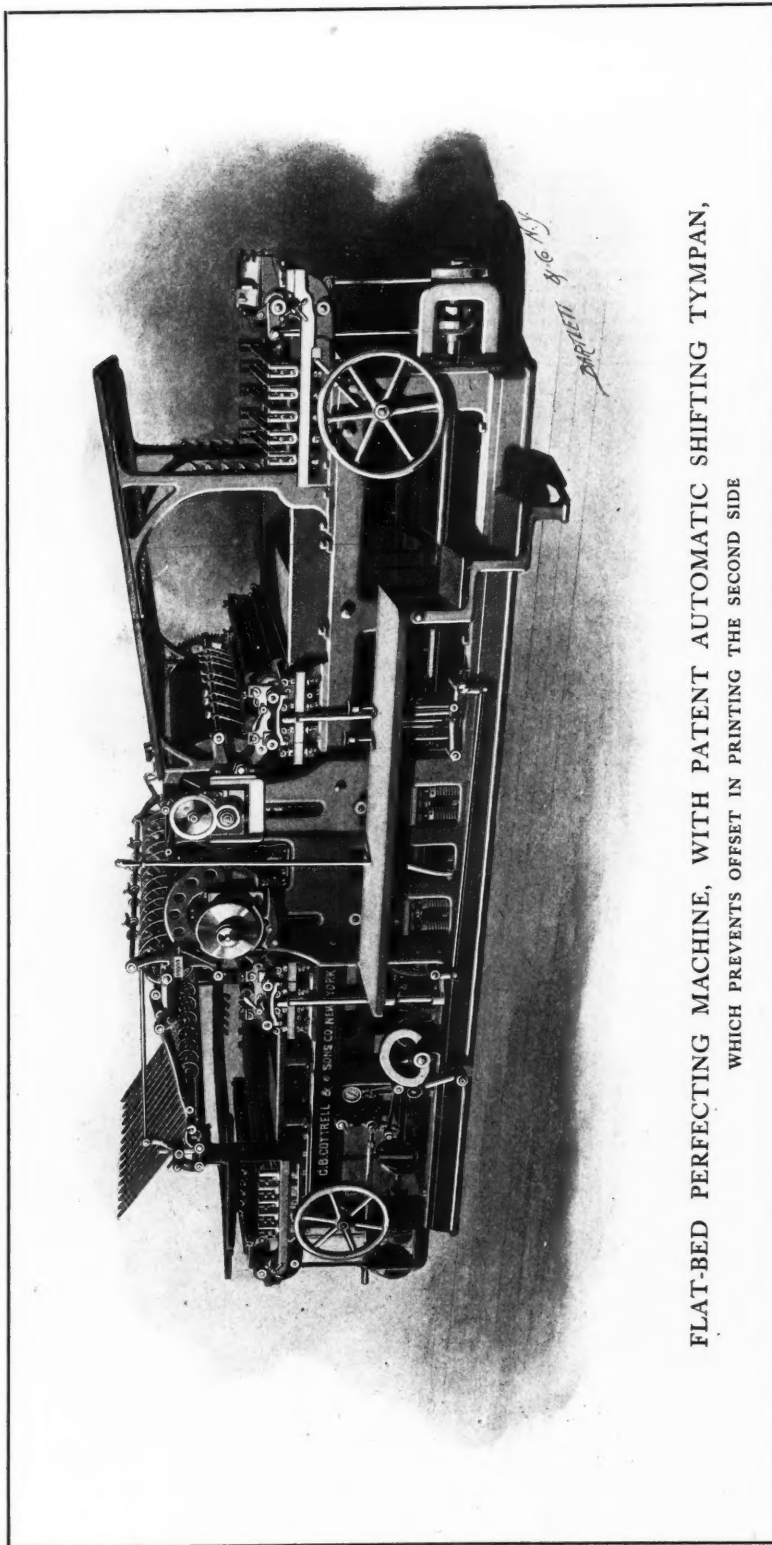
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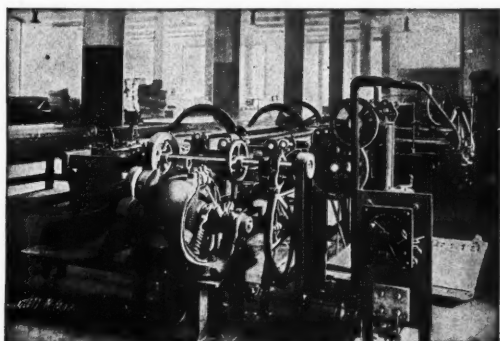
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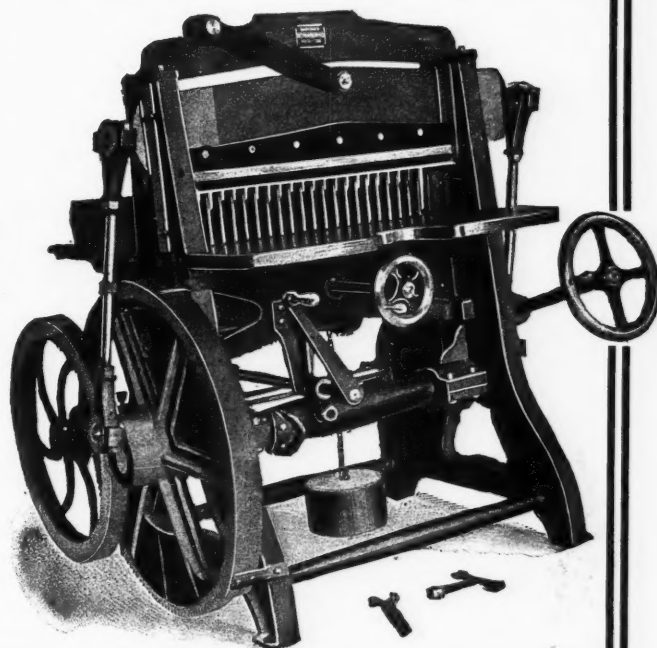
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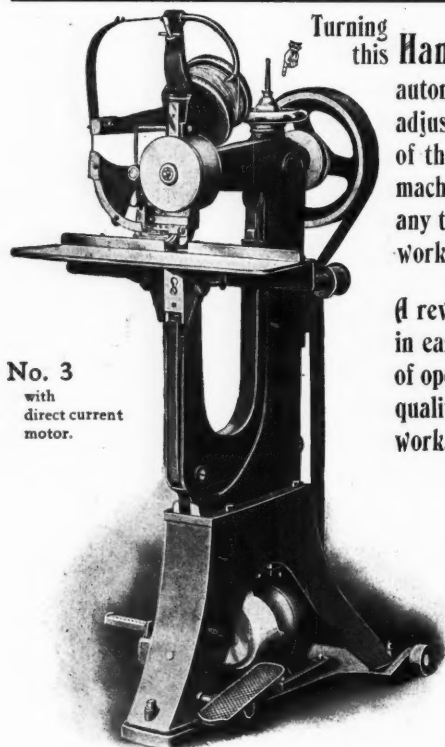
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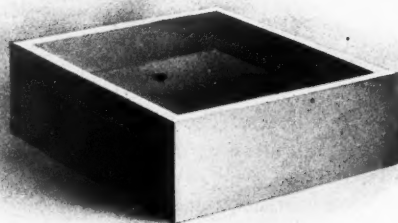
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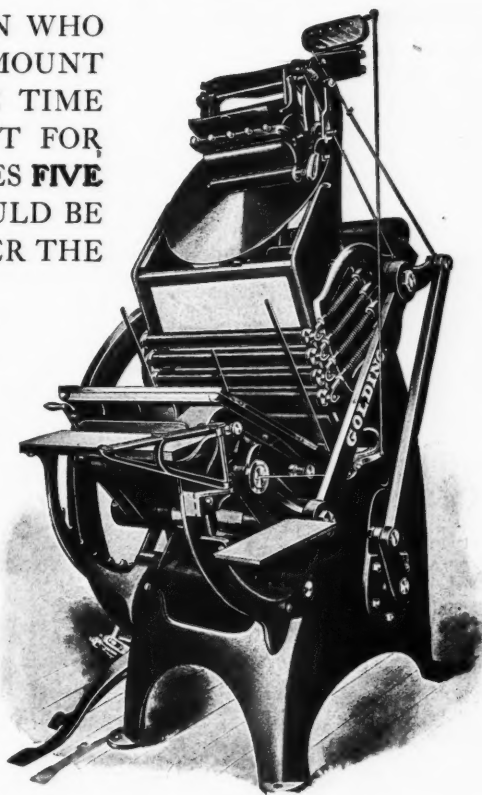
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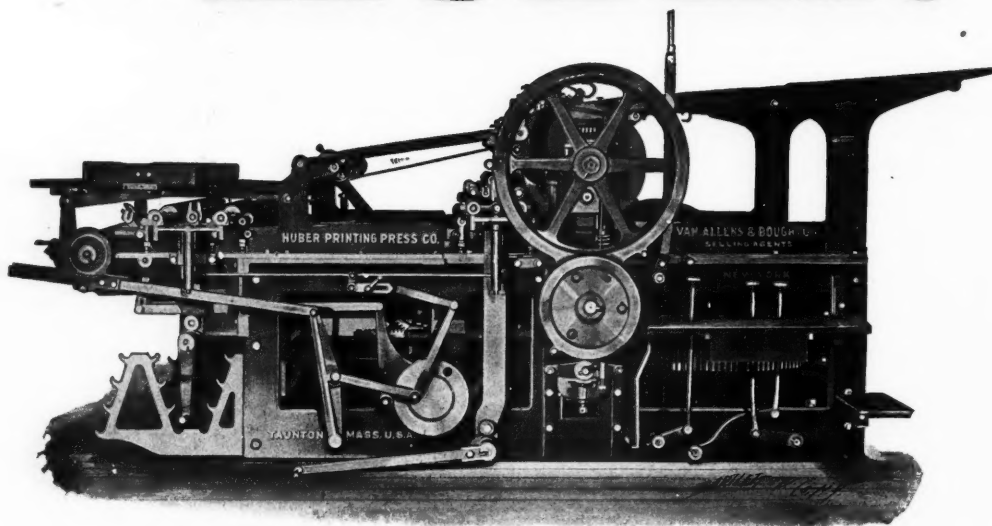
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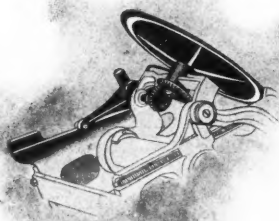
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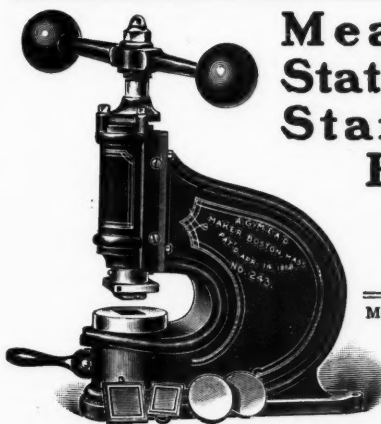
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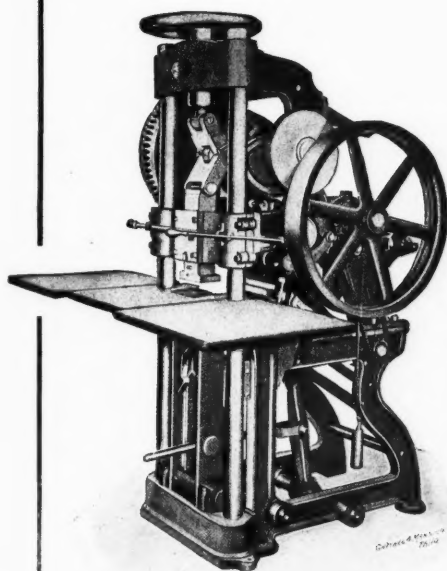
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Out of sorts—cap R's and quads.

All in a job now on the press—won't be off for three days.

Can't find another R on the dead stones—not even with a search warrant. Been pulling 6-point quads and doubling them up for 12-point for more than an hour.

Job in hand to be delivered to-morrow s-h-u-r-e.

Have you ever been there? Ever worked until the wee, small hours of the morning resetting that job? Ever found that the cost of resetting it ate up all your profits and left you with nothing but a few more gray hairs and wrinkles? Why don't you get the

MONOTYPE

—a machine that sets individual types—also quads and spaces.

A machine that gives you sorts on tap—all the comforts and conveniences of a type foundry at your command?

Then you'll waste no time in pulling sorts out of dead jobs—you won't find it necessary to distribute live matter—you won't get bald-headed and generally "out of sorts" before your time.

You'll never know what it is to be shy on the upper case, and the pressmen can have all the quads they want for tympan guides.

You'll have type as perfect in face and body as foundry letter—nicked just like foundry type and that stands just as squarely on its feet.

You'll have type that you won't need to distribute unless you want to. Dump it back into the melting pot of the machine and make some more. That doesn't take as long as distributing and you have a brand-new face for every job.

You have a time-saver—a trouble-saver—and a money-maker—when you get the MONOTYPE. If you want to know more about it, ask for our book.

Lanston Monotype Machine Company

309 Broadway, New York City

The IMPROVED WETTER is a Type-high Numbering Machine of superior construction. Solidly built of finest materials. Automatic from 1 up to 100,000. Simple because it is made of few parts. Has maximum strength in minimum space. Guaranteed in every detail. Will number anything at the same time the printing is being done.

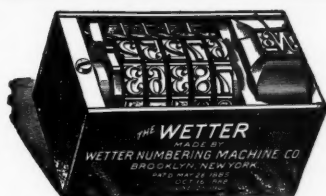
YOU CAN BUY FROM ANY DEALER



THE

WETTER

Type-high Numbering Machine



We will sell you a Five-wheel "WETTER" with either Style "J" or "K" figure at price advertised, \$12.83 net.

Style J **1234567890**

Style K **1234567890**

For **\$12.83**
NET

We also make a Two-wheel machine for Cash-sales Slips, etc., to number from 1 to 50 and repeat, or 50 to 1 and repeat, as desired, for \$8.55 net.

The "Wetter" is the **ONLY** Type-high Numbering Machine that can be successfully used on either a Platen or Cylinder Press

Other Combinations We Make:

Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10 numbers at each impression, or thousands of other combinations.

Machines to print one number any number of times and then advance automatically to the next higher number.

Also made to number backwards from any number down to 1.

Made with figures cut reversed.

Machines to number 50 to 1 and repeat.

Machines to number 1 to 50 and repeat.

Machines to number 100 to 1 and repeat.

Machines to number 1 to 100 and repeat.

Made with figures to match any type face.

Figures any style or size from $\frac{1}{8}$ inch up to 1 inch high.

The United States Money Orders have been and are now being numbered with our machines exclusively for the past twelve years.

Our machines are being used to number baggage and bicycle checks, bonds, coupons, order books transfer tickets, bank checks, theater tickets, cash-sales slips.

**You must have a
"WETTER"
to compete with other
printers**

READ THIS:

A Type-high Automatic Numbering Machine for use on job or cylinder presses. Locks up in the form like a slug or cut. No attachments of any kind are necessary to operate it. Numbers from 1 up to 100,000. Will number anything a printer is called upon to number.

Positively accurate. Never makes a miss or skip. Compact and small enough to lock up with type matter, permitting of printing and numbering at a single impression, a saving of 100 per cent. Finest workmanship. Figures engraved clean and sharp. Every working part hardened and tempered. Will last a lifetime with ordinary care. The best investment on earth for any printer—one good-sized job pays for it. Buy one to-day and begin adding to your profits. It's the only machine that will give satisfaction.

CIRCULARS AND ANY INFORMATION pertaining to any kind of Numbering Machine, regular or special, can be obtained through any dealer or from us.

ALL TYPEFOUNDERS AND DEALERS CARRY THE "WETTER" IN STOCK AND RECOMMEND THEM

WETTER NUMBERING MACHINE CO.

Cable Address—"WETTER-BROOKLYN"
"A B C" Code used.

331-341 Classon Ave., BROOKLYN, N. Y., U.S.A.

The Fuchs & Lang Mfg. Co.

Chicago



NEW YORK



Philadelphia

MANUFACTURERS OF

HIGH-GRADE
PRINTING AND
LITHOGRAPHIC

INKS

SPECIALTIES

COLORTYPE INKS
SATIN GLOSS
PROVING INKS

Sole Agents for

The Aluminum Processes

WE MANUFACTURE

BRONZE POWDERS

IN THIS COUNTRY

Factories—Brooklyn, New York and Rutherford

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS CARBON BLACK

Why?

Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.
MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-tone Inks now so much used. We are,

Very truly yours,

CHARLES ENEU
JOHNSON & CO.
W. E. WEBER, Manager.



The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

Send for the Peerless Booklet
and Free Sample to—

BINNEY & SMITH CO.

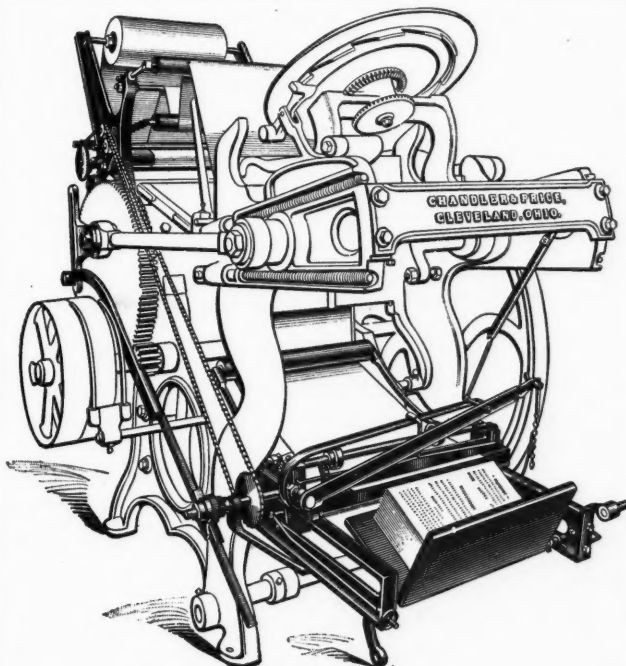
Sole
Agents

81-83 Fulton Street,
New York, U.S.A.

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.

63 Farringdon Street,
London, E.C.

FROM HAND-FEED TO WEB-FEED AT WILL



The Kramer Web

An attachment for the ordinary platen printing press that feeds it automatically from a roll of paper and delivers it printed, cut and nicely piled.

It can be attached to several makes of presses, where the proper space has been left to take the web through.

The cut shows it upon a Chandler & Price press. The stand which holds the roll of paper, and is fastened with a nut upon the feed-board, can be taken off in a minute, and the press used for hand-feed without further detachment. The feed is perfect and reliable, and can be gauged by 1/4-inch graduations to the full "take" of the press platen.

The output of your machine is only limited by the speed at which the press can be run. It will not loaf on you. A boy can run one or a dozen at a time. With two knives upon the machine, which we provide when wanted, the machine collates. Slitters and rewinders can be attached, and a variety of work done upon it.

KRAMER WEB CO., Machinery Department, Bourse Building, PHILADELPHIA, PA.

Junior Machines can be seen at our Agencies in Chicago and San Francisco. You are invited to call and examine them.

Ready for

What JUNIOR Users say:

Office of ADAMS CO. INDEPENDENT.

Littlestown, Pa., October 8, 1902.

MERGENTHALER LINOTYPE CO.,
New York City:

Gentlemen,--The Mergenthaler Junior is in thorough operation. We are pleased with it. We consider it the better half of our office household.



Office of THE WAUPACA RECORD,
WILLARD E. CARPENTER, Publisher.

Waupaca, Wis., October 13, 1902.

MERGENTHALER LINOTYPE CO.,
17 Van Buren St., Chicago, Ill.:

Gentlemen,--Regarding the Junior Linotype which I have just installed: I have absolute confidence in the machine. The little matters that arise are so few to what I expected that I am really surprised at the progress we have made. Complaints I have none. The Junior is the success of the day, and you could not have it back for twice the amount if I could not get another.

Yours truly,
WILLARD E. CARPENTER.

Words of the highest praise are already being received as to the UTILITY, SIMPLICITY and ECONOMY of this "Little Giant" Composing Machine. \$1,500 includes two complete type faces and bodies.

Place your Orders NOW, to prevent delay.

MERGENTHALER LINOTYPE CO.

17, 19, 21 Van Buren Street, CHICAGO.
329 Sansome Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

A complete stock of Matrices and Machine Parts are kept at our Agencies in Chicago and San Francisco. Prompt service assured.

Shipment

THE WAUPACA RECORD.

VOLUME IX.

WAUPACA, WIS., THURSDAY, OCTOBER 9, 1902.

NUMBER 32

VISIT WAUPACA.

The New York German Medical Specialists in Their Private Car at the Depot.

A number of our people have called professionally at the handsome white car, commonly called "White Beauty" at the central station. The Record man attended his way in that direction and found everything a complete change since the car, formerly owned by Ed. the photographer had been in the shops at Fond du Lac. The car has been completely remodeled and made into a handsome home for the German doctors, who are traveling in this manner from town to town during the afflicted. Everything has been newly furnished and the most modern and complete instruments and apparatus installed. Their X-ray machine is a marvel of beauty and usefulness. A small pin was easily detected looking through a 2300 page dictionary with thick leather coverings. A boy who presented himself for examination was readily found to be suffering from a necrotic bone which had long been overlooked.

HATTON APPOINTED.

Gov. La Follette, in response to a request from Mayor Maybury and President of the Council Smith of Detroit, appointed twenty-two prominent men of this state to meet in Detroit, relative to securing a reasonable supply of coal for use. The appointments were made from all sections of the state and representatives men of all classes. Senator Hatton of New London was appointed from this district. The delegates will go upon their own expense. It is their purpose to assist, if possible, the demand of the people that President Hear and his clique of coal barons come to terms and give the people coal.

UNIVERSITY MASCOT.

Geo. B. Nelson of Amherst, a graduate of Madison in '94, has presented the Wisconsin University football team with a badge, to be used as a mascot. He has been named "Her", after the famous player of former days.

The Record \$1 a year.

RECITAL.

The pupils of Miss Brona Gibson have given a recital at her home on Friday evening.

PART I.
Sunbeam Waltz, (E. M. Reed) by Laura Shoemaker.
Cavale, (L. L. Johnson) by Elsie Conner.
Song, "When I see the big blue lake" (Carson) by Elsie Conner.
The Waltz, (E. M. Reed) by Elsie Conner.
Blue Hills, (L. L. Johnson) by Nellie Wade.
Song, "Let's go to the opera" (Westendorf) by Lucia West.
Brightest Thoughts, (Baker) by Emma Jenner.
Gom Waltz, (Cadenus) by Florence Vosburg.

Trio, Festival March, (V. Behr) by Laura Shoemaker, Nellie Wade, Marie Hansen.
Hyacinth (Valse), (Brown) by Winifred Gallagher.
El Baco Waltz, (F. Lauder) by Charlie Anderson.

PART II.

Spring, (Mahlert) by Rosal Peterson.
Song, Tell Me Where is Heaven, (McKee) by Elsie Conner.
Emperor March, (F. Von Bion) by Lucia West.
The Liswood Waltz, (Booth) by Miss Goldberg.
Simple Confession, (Thoms) by Florence Jensen.
March, (Monckton) by Florence Vosburg.
Song, Soldiers in the Park, (Trollen) by Elsie Conner.
Dance of the Elves, (Brown) by Frances Vosburg.
Trio, Camp of Glory, (Holst) by Elsie Conner, Florence Jensen, Winifred Gallagher.
Cavale, (L. L. Johnson) by George Gallagher.
Duet, Qui Vive, (Gans) by Frances Vosburg, George Gallagher.

BRAGG TRANSFERRED.

President Roosevelt has transferred Edward Bragg, Council General to Cuba, from Havana to Hong Kong, China, and William R. R. who was at the latter post, to Havana. It will be remembered that Bragg resigned the Cuban post by a criticism in a personal letter to his wife which was made public.

MC GEE TONIGHT.

All Turn Out and Listen to the speaker from Milwaukee—Will talk on the Live Issues before the People, at the City Opera House.

C. A. A. McGee of Milwaukee will be at the City Opera house tonight. Mr. McGee has spoken in this city on a previous occasion and gave his listeners a very pleasing lecture. The present campaign will involve many new features and it is necessary that all become familiar with the subject. Mr. McGee's campaign, has arranged for some of the best speakers in the state to present the issue confronting the people.

COUNCIL PROCEEDINGS.

Council met in regular session, Mayor Lea in the chair.

All present. Application of Frank Stout and C. M. Bushnell for alcohol licenses which were granted.
Resolution transferring \$600 from the pauper, hygienic rental and street funds to the general fund was adopted.

A petition signed by Fred Giffels and others asking that a street be opened from the north end of Oak street, running north to the city limits. Referred to the board of public works.

Usual batch of bills allowed.

City treasurer made his monthly report showing the amount of money in the city funds to be \$11,414.60.

Controller made an estimate of expenses for the ensuing year, giving \$34,374 as the amount necessary to be raised by taxation. The will pay the temporary loans of \$10,140 and will pay the expenses of the city from Oct. 1, 1902, to Jan. 1, 1904. It also includes the amount to be raised for city school purposes.

This question will be made a special order of business Tuesday evening, Oct. 14.
The mayor announced that he had received the resignation of Ald. Leake of the second ward on account of removal from that ward. The mayor deferred appointment of his successor until he could learn the wishes of the voters of that ward.

On motion council took a recess until Tuesday, Oct. 14.

Subscribe for The Record.

THE RECORD'S NEW LINOTYPE.

The Waupaca Record, the First Weekly Paper in the State to Purchase and install a Linotype, Junior, the Machine that Casts its Own Type—Band Set Type a Thing of the Past.



This week the Record is issued on type cast by its new machine. It will be found a very pleasing contrast to the old style of face. The type was cast by our new Linotype, or line casting machine which has been installed and is now in operation. It is with a degree of pride that the Record announces this innovation, as it marks an epoch in the history of the progress of the paper. The Record office has always been noted throughout the state as a model printing office, supplied with modern machinery, but this latest venture surpasses anything in the line of up-to-date equipment, and the Record is the first weekly newspaper in the State of Wisconsin to install the Linotype Junior. City dwellers have long used the Linotype as it is the only practical substitute for hand set type. The machine casts a solid line of type from which the paper is printed, after it has once been used it is thrown back into the melting pot to be used for the following week's work. Each week the Record will be printed on a new body of type. The machine is a wonder and is well worth a visit to our office. It will be a pleasure to show callers the machine in operation. It took an amount of confidence in the future prosperity of Waupaca and its contingent territory for the publisher to invest in this modern machine, but we believe that our faith will be rewarded in satisfactory results by the appreciation of our readers who will patronize a paper for its true worth. The country newspaper must cover a very wide field and that is the aim of the Record and we trust that each week will show a gradual advance along that line. The time has passed for a paper to be supported because it happens to be printed. A paper must be what its name signifies, a newspaper, and the Record's aim is to supply the people with a larger amount of news than any other paper in the field. A cut of the machine is reproduced, that our readers may gain some knowledge of its appearance.

WAUPACA EXCHANGE.

The Citizens' Telephone Company has installed a new Phone Exchange. Installed by the Company Every Week—Indicates the Extension Operations Next Week in the Building of New Toll Lines.

Telephone company of Madison to build the Sheridan exchange which has proved a success and telephone are being installed on that line. The company has recently extended the toll line to Amherst, Amherst Junction and Nelsonville, there connection with New Hope, Alban, Run.

CITY OPERA HOUSE

Saturday, October 11.

The World's Greatest
UNCLE TOM'S CABIN.

CHAS. W. OGDEN, Manager.

Grand street parade at noon, Brass Band of fifteen pieces.

Free open air concert, 7:10 P. M.

A special Electric Car will run, leaving the Soldier's Home at 7:30, arriving in the city in plenty of time. This car will remain until after the performance.

Season's Sale at Hoffman's.

MILLER NEXT WEEK.

Senator Geo. F. Miller of Madison has been secured by Chairman Roche to speak in this city at the Doses' Home Opera house on Thursday, Oct. 16. Mr. Miller is a man well qualified to present the Republican side of the present campaign in its true light and his arguments will, without a doubt, carry conviction.

PROBATE COURT.

Regular term Probate Court.
The following cases were heard before Judge Hatch, Oct. 7, 1902:

Estate of John Bechta, final account of executor; continued, to Oct. 21.

Estate of Wm. Munft, final account of administrator; account allowed and estate assigned to heirs.

Estate of Richard Lee, proof of will; M. F. Skinner, witness sworn; will approved; Hugo Lee, Chas. Lea and Chas. Churchill, executors without bond; hearing on claims, May term.

Estate of A. G. Moley, final account of administrator; account allowed and estate assigned to heirs, subject to widow's homestead and dower rights.

Estate of Henrietta Hansen, proof of will; Augusta Fenske, executrix, bond \$500. Hearing on claims, May term.

Estate of Chas. E. Brown, petition for administrator; John Brown

UNDERWEAR.

MERGENTHALER

LINOTYPE CO.

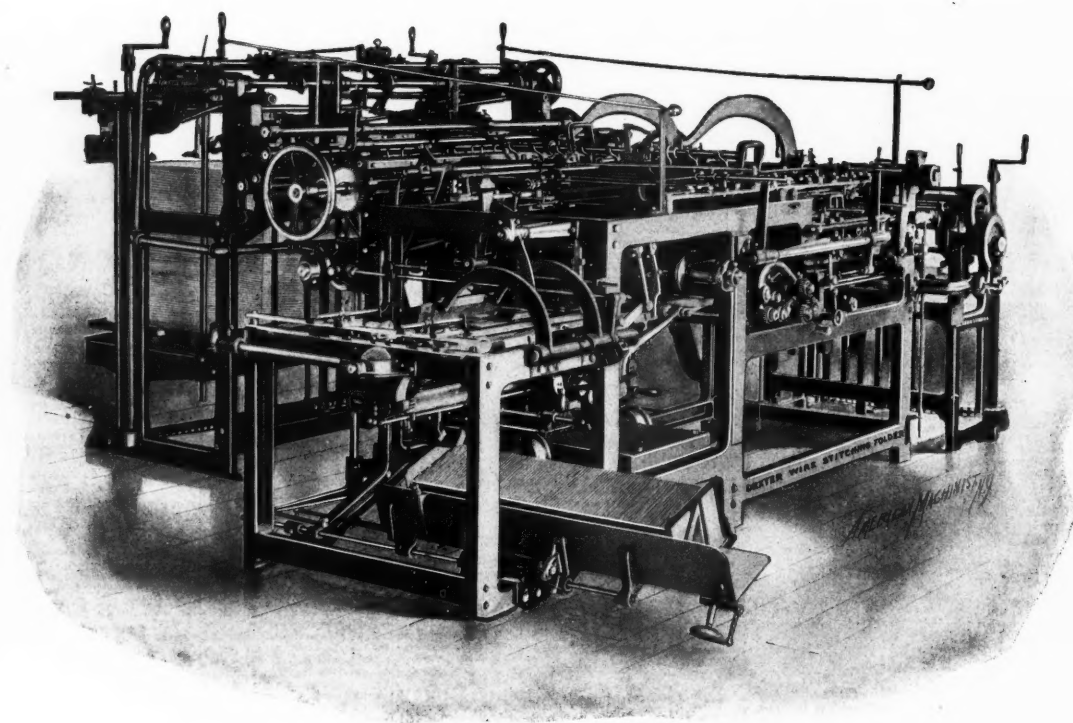
17, 19, 21 Van Buren Street, CHICAGO.
329 Sansome Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

P. T. DODGE, PRESIDENT.

DEXTER WIRE-STITCHING FOLDERS

Automatically Feed, Fold, Cover, Gather, Collate and Wire Stitch



THE DEXTER AUTOMATIC WIRE-STITCHING FOLDER

*In use by Frank Tousey Publishing House, New York, and
W. D. Boyce Co., Chicago*

This style of machine is used for the folding of 16, 20, 32 and 36 page periodicals. It will receive a main sheet of either 16 or 32 pages and add thereto a 4-page cover.

Capacity, 2,250 complete copies per hour.

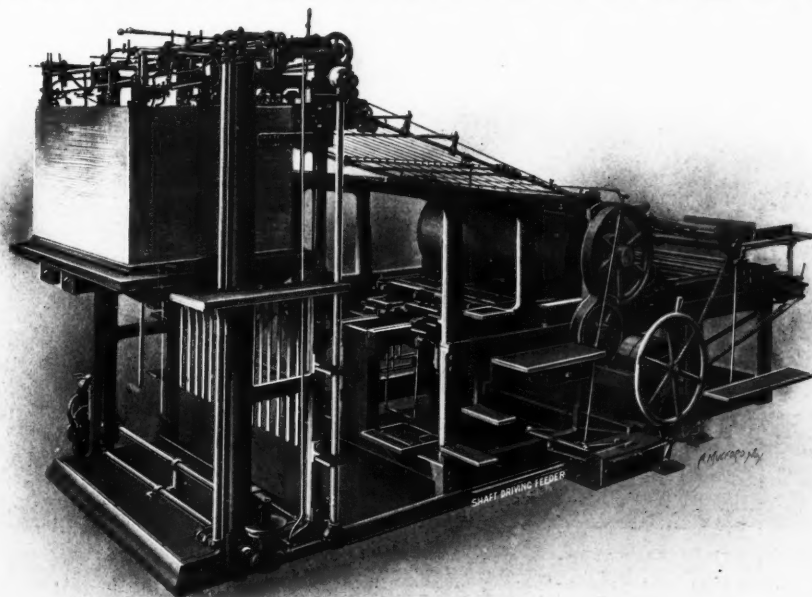
We build folders of every description and for every class of work.

Write for Full Information.

DEXTER FOLDERS AND FEEDERS

Folders for Every Class of Work.

Feeders for Printing Presses and Folding Machines.



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE.

Dexter Feeders are equipped with many patented devices which make them profitable investments. No electrical attachments are used. All automatic devices are mechanically controlled.

The driving power is transmitted by shafting, thus doing away with the objectionable use of chain belt. The feed table is run up and down quickly by power without operating the press.

The feeder can be run independently of the press; thus, sheets can be delivered to the drop guides of the press without operating the press.

The use of Dexter Feeding Machines means the saving of pay-roll and a material increase in production.

Write for Full Information.

SOLE AGENTS

Great Britain and Europe
T. W. & C. B. SHERIDAN, London, Eng.
Canada, J. L. MORRISON CO., Toronto
Australia, ALEX. COWAN & SONS
Melbourne, Sydney, Adelaide

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY, PEARL RIVER, NEW YORK

CHICAGO

NEW YORK

BOSTON

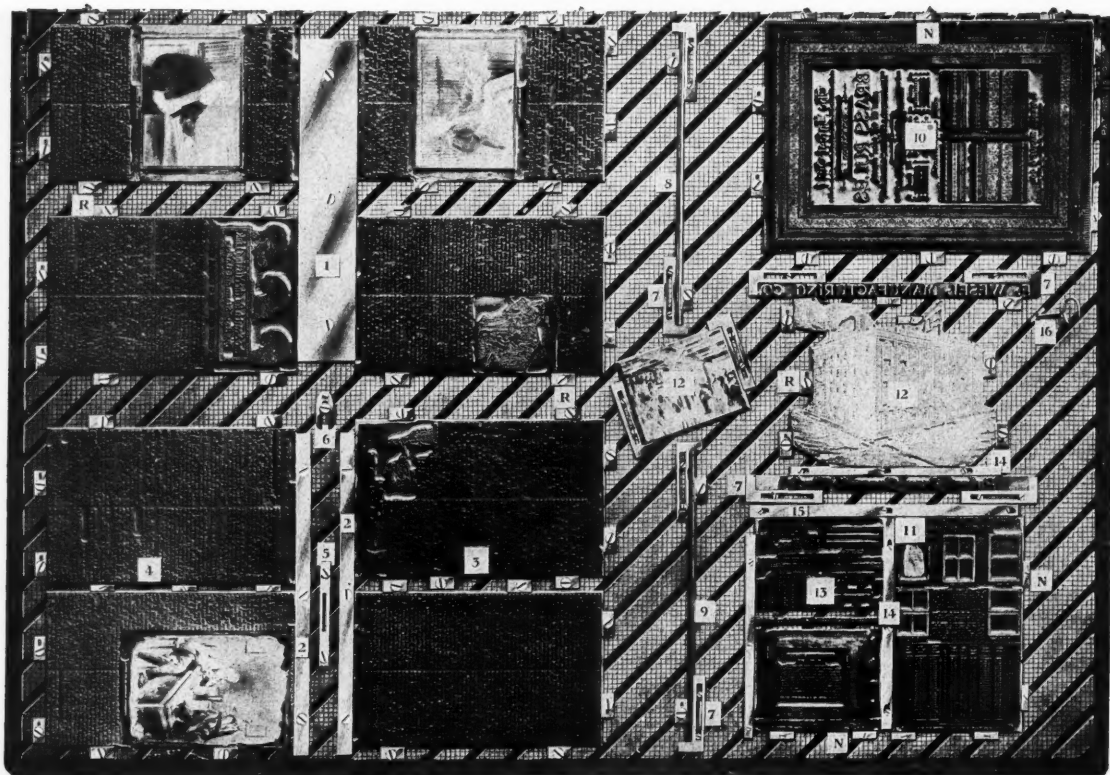
315 Dearborn St.

290 Broadway

178 Devonshire St.

WESEL'S PERFECT BLOCK

Patent issued November 13, 1900



EXPLANATION This is a half-section of a block. R—Regular hooks. N—Narrow margin hooks. 1—Fixed head margin-strip catches. 2—Adjustable head margin-strip catches. 3—Shows narrow margin with regular hooks. 4—Double lip narrow hooks for narrowest possible margin. 5—Slitter for folding machines. 6—Movable press point. 7—Adjustable angle hooks, better illustrated as holding 12. 8—Steel cutting or creasing rule. 9—Steel perforating rule. 10—Plate held close to edge of block with narrow hooks outside, regular hooks inside. 11—Plate held at angle with angle hooks, and irregular plate held by regular hooks. 12—Plate cut in sections held by long strip catches. 13—Narrow slotted strip catches which are removable without taking out screw or nut. 14—Regular slotted strip catches. 15—Shows nut which holds the hook in groove, with implement for lifting nut out of groove. The lines on block are squares of one pica each for guides in making up plates. There is a $\frac{3}{8}$ -inch rabbet around the block; if this is omitted an extra charge is made. Unless otherwise ordered blocks are made $\frac{1}{2}$ -inch high, but may be made to other heights not less than $\frac{1}{2}$ -inch.

CLAIMS GUARANTEED

Takes any size and shape of plate in any position—oval, round, ragged or single line (see 12); affords narrower margins; register obtained easily, infallibly, quickly, and held securely on longest runs; cuts off all future expense for blocks, chases and locking-up materials; will outlast your press; curtails electrotyping charges, because it is unnecessary to have plates uniform in size (see 7), and plates may be cut into several sections, all held securely by long catches (see 13). Plates held on solid, unyielding, unwarpable iron surface are made ready very much quicker, and make-ready lasts longer. The best mahogany brass-bound blocks will twist and warp in varying temperatures, and every change affects make-ready. Few realize the great amount of time wasted in make-ready that this iron block will save absolutely. The rigidity of this block adds greatly to life of plates, which are always affected by warping and twisting on ordinary blocks.

WESEL MAKES ALL STYLES OF STEREO. BLOCKS



New Style



Old Style



Boston Style

All sizes in mahogany or iron

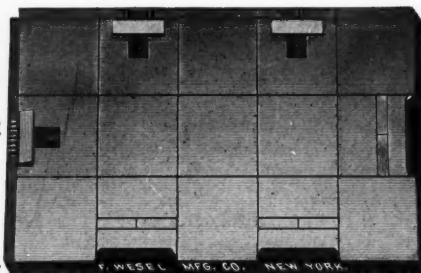
**F. WESEL
MFG. CO.**

82 Fulton Street
New York

310 Dearborn St.
CHICAGO

Agents in Great Britain,
PRINTING MACHINERY CO.
15 Tudor St., London, E.C.

"Wesel Quality"



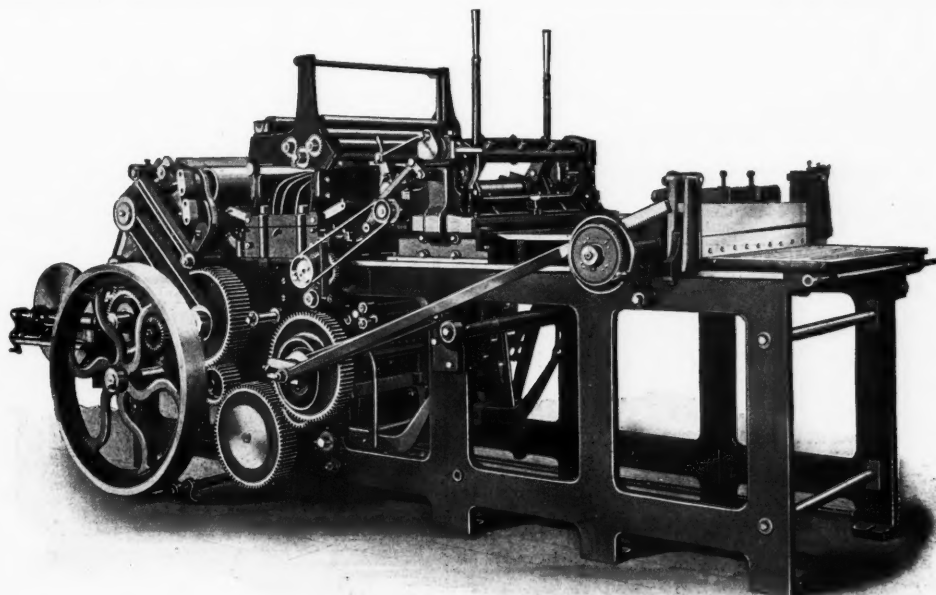
Wesel Metal Sectional Blocks
with latest Registering Hooks

KIDDER PRESS CO.

NEW YORK OFFICE, 150 NASSAU STREET



FACTORY—DOVER, NEW HAMPSHIRE

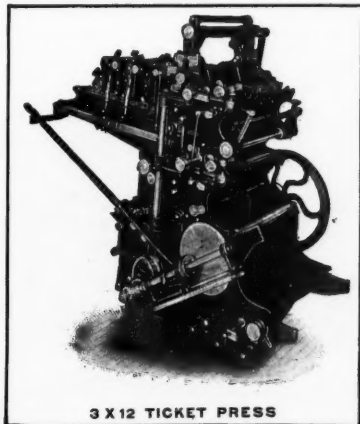


Roll Feed Bed and Platen Press

DOUBLE QUARTO PERFECTOR

This press prints on both sides of the web — on one side in two colors — slits, perforates crosswise and lengthwise, and has numbering attachment for Wetter or Bates numbering heads. Can have punches to notch corners or make holes of any size and shape. With the Multiple Feed and Cut Attachment all the other attachments may be operated once, twice or three times to each impression.

A MOST PROFITABLE PRESS FOR ALL KINDS OF TICKETS, LABELS AND SPECIALTIES OF EVERY SORT



3 X 12 TICKET PRESS

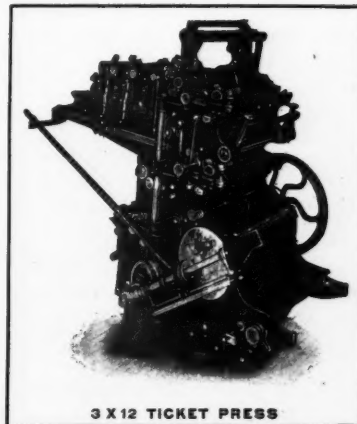
Prints on both sides of web.
Numbers in another color.
Has small chase to print name
of stations or a serial number.

Speed 6,000 impressions per hour.

Gibbs-Brower Co.

SOLE AGENTS

150 Nassau St., New York



3 X 12 TICKET PRESS

Are You Interested

Copperplate *IN* **Steel Die**
Engraving Embossing?

Cards and Stationery, also on Commercial Embossed Letter-heads, etc. You don't have to tell your customer to come back in a few days, allowing you time to write for information, also giving time for your customer to job around. How to get them and more information for the asking.

WM. FREUND & SONS

ESTABLISHED
1865

174-176 State Street, Chicago



If so, you should look into our offer of supplying you with our various sample sets, so arranged that you can quote a positive price on the usual demands of Society Invitations,

Awarded Grand Prix and Two Gold Medals
at Paris Exposition

KAst & EHINGER

MANUFACTURERS OF

PRINTING AND LITHOGRAPHIC INKS

SPECIALTIES:

**BRILLIANT
INKS
FOR DARK-
COLORED
PAPERS**

**3-COLOR
PROCESS
INKS
THE BEST
MADE**

IMPORTERS OF BRONZE POWDERS AND
LITHOGRAPHIC SUPPLIES

Chas. Hellmuth, MANUFACTURING AGENT
FOR THE UNITED STATES
Office & Factory, 46-48 E. HOUSTON ST., NEW YORK

CHICAGO OFFICE AND FACTORY,
WELLS BUILDING, 357 AND 359 SOUTH CLARK ST.

Henry Lindenmeyr & Sons

LEDGERS BONDS FLATS
LINENS FRENCH FOLIOS
FINE THIN PAPERS
MANILA WRITINGS
SUPERCALENDERED AND
MACHINE FINISHED

Also
COATED BOOK AND
LITHOGRAPHIC COATED
PAPERS

All in Stock for Prompt Shipments.

Paper Warehouses

32, 34 AND 36 BLEECKER ST. 20 BEEKMAN ST.
NEW YORK

APEX **Typographic Numbering Machine**

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Size, 1 1/8 x 7/8 inch. Type High.
Made entirely from Steel and
fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. References and prices on application.



New York Stencil Works, 100 Nassau Street, NEW YORK CITY

Do You Imitate Typewriting?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work.

Ink, Trial Pound \$3.00
Ribbons Each, 1.00
" Per dozen; 9.00

New York, Chicago,
Philadelphia, Pittsburg,
London, Toronto

A. P. LITTLE
MANUFACTURER
ROCHESTER, N. Y.

"Whatever is worth doing at all is worth doing well."

The work of "The Inland Press" is noted for its character and beauty. If a job bears this imprint you can rest assured it will be "right."

WE PRINT
CATALOGUES,
BOOKLETS,
FOLDERS,
CIRCULARS
and
OTHER WORK
in
ARTISTIC
STYLE
and
IN ANY
LANGUAGE.



WE DO
WRITING,
ILLUSTRATING,
EMBOSSING,
BINDING,
ROUGHING.

WE MAKE
BLANK-BOOKS.

If you need us in a
hurry, use—
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'Phone Main 555.

GOOD PRINTING

Is a delight to the eye and a sure means of increasing business. You need that kind. We can do it for you. Write us.

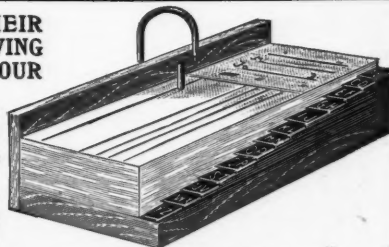


"THE SIMPLE ACCOUNT FILE"
Has Straight Spindles.

PRINTERS CAN INCREASE THEIR
BUSINESS and BUILD UP A GROWING
SUPPLY TRADE BY HANDLING OUR

Account Files

Send for Catalogue and Prices
**THE SIMPLE ACCOUNT
FILE CO., Fremont, Ohio**



The "IDEAL" The "1902"
Have Arch Wires.

ARRESTED at last in St. Louis. The fellow "WEST," alias Green, Carroll, etc., who has been swindling the printers in our name. He will be prosecuted at Akron, Ohio, for forgery.

TWO LARGEST ORDERS Ever Placed for Type-high Numbering Machines.



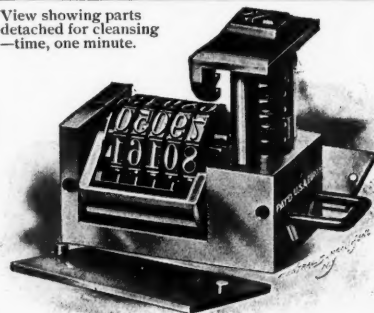
Perfection in Design,
Faultless Construction
and Absolute Reliability
make our

Model 27

unquestionably the best
type-high numbering
machine

IN THE WORLD.

View showing parts
detached for cleansing
—time, one minute.



Nearly **\$10,000.00**, the largest order ever placed by the **UNITED STATES GOVERNMENT** for type-high machines, was recently awarded to this Company by the Bureau of Engraving and Printing.

500 machines in a single order from the **American Type Founders Company.**

We claim our machines are the best made. Think it over. Draw your own conclusions.

Price, **\$14.00**, less 5 per cent.

Extra 5 per cent, ten days.

\$12.63 net



Works, 706-708-710 Jamaica Ave., Brooklyn, N. Y.

The Bates Machine Co.

GENERAL OFFICES

346 BROADWAY, NEW YORK, U. S. A.

BRANCH: 2 Cooper Street, Manchester, England

AGENCIES

London, Paris, Frankfort, Brussels, Sydney.

ALWAYS IN STOCK

American Type Founders Co. and Branches
Barnhart Bros. & Spindler and Branches
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Golding & Company and Branches
Toronto Type Foundry and Branches
The J. L. Morrison Co.

AND DEALERS EVERYWHERE.



SIZES AND PRICES

LENGTH	2-INCH	2 1/4-INCH	2 1/2-INCH	PLATING
Six-inch	\$1.75	\$1.85	\$1.95	25 cents
Eight-inch	2.00	2.10	2.20	30 cents
Ten-inch	2.25	2.35	2.45	35 cents
Twelve-inch	2.50	2.60	2.70	40 cents
Fifteen-inch	3.00	50 cents

NEW SIZE

20 x 2 inches

Price, \$3.75

Plated, \$4.25

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Rouse Job Sticks

*are unrivaled for accuracy,
convenience and durability*

Sold by representative dealers everywhere

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Illustrated Booklet Free

JOHN HADDON & Co., London, Sole Agents for Great Britain

Adjust instantly to
picas or nonpareils.

No job office complete
without them.

THIS IS TO ANNOUNCE A
SERIES OF SINGLE FIGURES
OR *NIAGRAPHS*, 8x10, IN
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ISSUED MONTHLY THROUGH
1903 BY THE NIAGARA PAPER
MILLS, IN THE LOWER TOWN
OF LOCKPORT, NEW YORK,
WITH THE VIEW OF FURTHER
ILLUSTRATING ATTRACTIVE
INK HARMONIES ON THEIR
VARIOUS COVER PAPERS.
A FEW PROOFS FROM LARGER
PLATES WILL BE PULLED
ON A 121-2x20 SHEET AND
SENT TO SUCH OF THE
ELECT AS CARE TO JINGLE
TWO SHILLINGS APIECE OR
TWO DOLLARS THE SET OF
TWELVE, AS ISSUED. THEY
ARE "THE GOODS" FOR OFFICE,
DEN, OR SMOKING ROOM.

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THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders.

CRESCENT EMBOSSEING CO., Plainfield, N. J. See "Embossed Folders."

BIG-TYPE PRINTERS TO THE TRADE.

BUCK, C. H., & Co., 300 Washington st., Boston. Price list on application.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleeker st., New York.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

BOOKBINDERS' LEATHER.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSEING CO., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

CARBON BLACK.

CABOT, GODFREY L. Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COLLINS, A. M., MANUFACTURING CO., 527 Arch st., Philadelphia, Pa.

CASE-MAKING AND EMBOSSEING.

SHEPARD, THE H. O., Co., 212-214 Monroe st., Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke ENGRAVING PLATE Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., Co., 26 Park Place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

DRACH, CHAS. A., ELECTROTYPE CO., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON, Boston, Mass. Stock cuts, embossing dies, embossing compound.

WHITCOMB, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

CAPS BROS., Kansas City, Mo., U. S. A.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago; 15 Tudor st., London, E. C. Complete line of most advanced machines, all our own make.

HOB, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

THE MURRAY MACHINERY CO., Kansas City, Mo. Electrotype, stereotype and etching machinery.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

ELECTROTYPING AND STEREOTYPING.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

EMBOSSSED FOLDERS.

CRESCENT EMBOSSEING CO., Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all Special Occasions. Large line. Write for samples.

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSEING CO., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

FREUND, WM., & SONS, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR., embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL & COPPER PLATE CO., 150 Nassau st., New York.

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GLOBE-WERNICKE COMPANY, THE, Cincinnati. Broadway and White st., New York; 224-228 Wabash avenue, Chicago; 91-93 Federal st., Boston; 7 Bunhill Row, London, E. C.

FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 12 Pearl st.
PRESTON, RICHARD, 45 Pearl st., Boston, Mass. Folding and wire-stitching machines.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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CHAMPION COATED PAPER Co., Hamilton, Ohio.

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PIRIE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

SMITH & McLaurin, LTD., 150 Nassau st., New York. Non-curling "Renowned."

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AULT & WIBORG Co., THE, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

SCOTT, ROGERS & ROBB (Gray's Ferry Printing Ink Works), manufacturers of printing inks. 196-198 South Clark st., Chicago.

STAR PRINTING INK WORKS. F. A. Barnard & Son, 116 Monroe street, Chicago.

THALMANN PRINTING INK Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. Co., THE. Office, and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

BOSTON PRINTING PRESS MFG. Co., 176 Federal st., Boston, Mass.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates.

ROONEY & OTTEN PRINTING Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

KELLOGG, A. N., NEWSPAPER Co., 73 West Adams street, Chicago.

LINOTYPE METAL.

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPHERS' EMBOSSEING PRESS.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

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GOES LITHOGRAPHING Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

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THE TYPE MERCANTILE AGENCY, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Book, Stationery, Printing, Publishing and kindred lines.

MONOTYPE METAL.

BLATCHFORD, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

NUMBERING MACHINES.

WETTER TYPOGRAPHIC NUMBERING machines print and number at one impression. 331-341 Classon ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER CUTTING MACHINES.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

MORGANS & WILCOX MFG. Co., Middletown, New York.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER DEALERS AND MAKERS.

BRADNER SMITH & Co., 184 and 186 Monroe street, Chicago.

CHICAGO PAPER Co. 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

DOBLER & MUDGE, Baltimore, Md.

ELLIOTT, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

JAPAN PAPER Co., 36 East Twenty-first street, New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

HART, R. A., & Co., Battle Creek, Mich. Job press counters, \$3; joggers, \$15 and up.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

EAST HARTFORD MFG. Co., Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, Co., Dalton, Mass.

PAPETERIES.

UNITED STATES ENVELOPE Co., Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass., U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PERFORATING, PUNCHING AND EYE-LETTING MACHINES.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PHOTOENGRAVERS.

BAUER, H. C., ENGRAVING Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

DOBSON, W. J., ENGRAVING Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

FRANKLIN ENGRAVING & ELECTROTYPING Co., 341 Dearborn street, Chicago.

KELLEY, S. J., ENGRAVING Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING Co., Evening News building, Detroit, Mich.

PETERS, C. J., & SON, Boston, Mass. Half-tone, line and wax engravers.

PHOTOENGRAVERS.

SANDERS ENGRAVING Co. St. Louis, Mo. Electrotypers and photoengravers.

WILLIAMSON-HAFFNER ENGRAVING Co., 1633 Arapahoe street, Denver, Colo.

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F. WESEL MFG. Co., 82 Fulton street, New York; 310 Dearborn st., Chicago. Complete outfits a specialty.

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LEVY, MAX, 1213 Race st., Philadelphia, Pa. WOLFE, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER Co., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

PHOTOCHROM Co., THE, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSSEING PRESSES.

KELTON'S, M. M., SON, C. Kelton, proprietor, 124 Baxter street, New York city.

POSTER PRINTERS TO THE TRADE.

BUCK, C. H., & Co., 300 Washington st., Boston. Price list on application.

PRESSES.

DUPLEX PRINTING PRESS Co., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

ROBERT W. TUNIS MFG. Co., Inc. Manufacturers of the celebrated Model Printing Press and dealers in new and secondhand presses of all makes. 708 Chestnut street, Philadelphia, Pa.

PRESSES—ROLL-PAPER.

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER Co., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

F. WESEL MFG. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., 52-54 North Sixth street, Philadelphia, Pa.

MORGANS & WILCOX MFG. Co., Middletown, New York. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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KENNEDY, T. E., & Co., 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

POWELL, F. M., Co., 406 Dearborn st., Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

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MORGANS & WILCOX Mfg. Co., Middletown, New York.

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BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl street, New York. Also padding glue.

CHICAGO ROLLER Co.; also tablet composition. 84 Market street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

GODFREY & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also bookbinders' flexible glue.

MAIGNE, O. J., 324-328 Pearl street, New York city. Also pressroom paste.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

PRESTON, RICHARD, 45 Pearl st., Boston, Mass. Printing, folding and wire-stitchers.

RUBBER STAMP MACHINERY.

DORMAN, J. F. W., Co., Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

STEEL CUTTING RULE.

F. WESEL Mfg. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TOILET PAPERS.

UNITED STATES ENVELOPE Co., Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogs.

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AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

BRUCE'S NEW YORK TYPE FOUNDRY, 13 Chambers street, New York.

CRESCENT TYPE FOUNDRY, 346-348 Dearborn street, Chicago.

HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE Co., 18-20 Rose st., New York. Established 1851.

WIRE-STITCHING MACHINES.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

WOOD TYPE.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

HAMILTON Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.



Buffalo Printing Inks Always Work

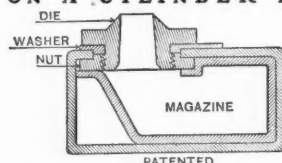
Buffalo Printing Ink Works, Buffalo, N. Y.

E. F. RYCHEN, Proprietor.

New York Branch, 69 Ann Street

MULTIPLEX PRESS PUNCH

THE ONLY PUNCH WHICH CAN BE WORKED SUCCESSFULLY ON A CYLINDER PRESS AS WELL AS A JOB PRESS



Locks in the form, taking the place of a piece of furniture 8 x 50 ems. or 8 x 30 ems, punching the work at the same time it is printed. Write for descriptive circular.

For sale and in stock by all supply houses



MAGAZINE WITH TWO PUNCHES IN PLACE

PRICE {	One 8 x 30 ems magazine, with 2 dies,	\$4.50
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SIZE DIES:
 $\frac{1}{8}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{5}{16}$, $\frac{3}{8}$, $\frac{1}{2}$,
 per set, 50 cents;
 all interchangeable.

EDMONDS-METZEL MFG. CO., 778-784 W. Lake St., Chicago
 Contract Manufacturers of Hardware Specialties and Machinery

CHEAP IN PRICE ONLY

1/4 TONE

THE MOST PRACTICAL
NEWSPAPER PLATE

The Quarter-Tone is a new process plate that we originated to meet the demands of publishers for a means of reproducing photographs quickly and at a low cost. Looks like a half-tone, reproduces faithfully and will stereotype. The quick service we render is one of its best features. Full information and samples sent upon request.

BARNES - CROSBY COMPANY, Designers, Engravers, Electrotypers,
 5TH AVE. AND WASHINGTON ST., CHICAGO
 4TH AND OLIVE STS., ST. LOUIS



ARABOL MFG. CO.

Manufacturers of

Prepared Gums, Glues, Sizes and Finishes,
 Pastes, Cements, Mucilages,

155 WILLIAM STREET, NEW YORK.

SPHINX PAD CEMENT—Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PADDING COMPOSITION—The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND—The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

PUT MONEY IN THY PURSE

is as good advice to-day as when Iago gave it to the Venetian, but the 20th century man has found better, and this is it:

*Buy a PERFECTED PROUTY
and let that do it for you.*

The printer with a PERFECTED PROUTY is sure to succeed.

It is the strongest and most rigid press made.

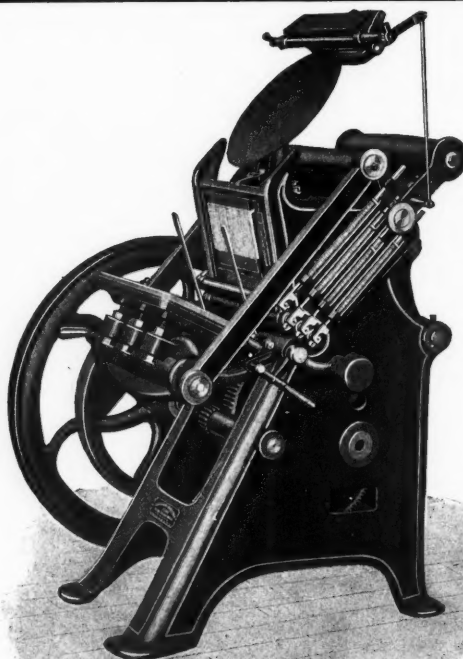
It has two main Gear Wheels, and no Cams.

It can be relied upon for high-grade work of every sort.

It will outwear any two others on the market.

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The AMERICAN P. D. Composition Roller Washing Machine

CLEANS ALL CYLINDER PRESS ROLLERS FROM 2 TO 4 INCHES DIAMETER, ANY LENGTH.

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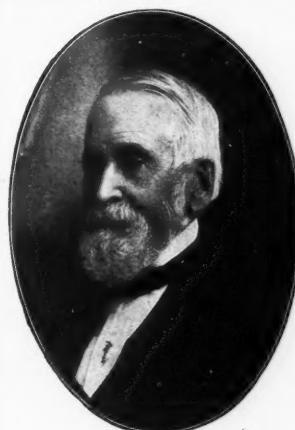
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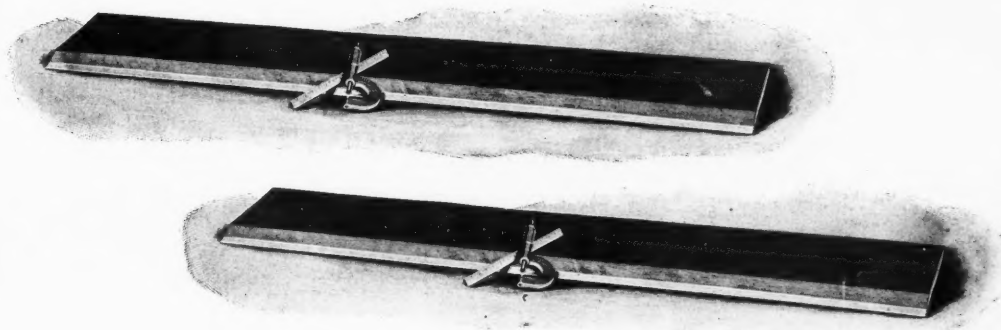


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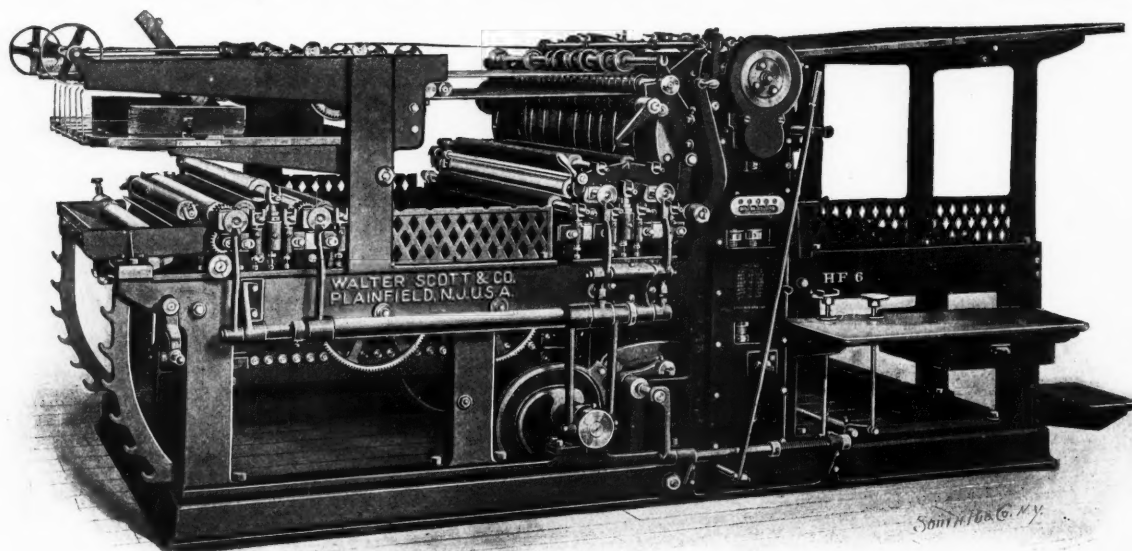
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DURING THE PAST YEAR a great many of the orders received for Scott Presses were from customers who are using them.

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THESE MACHINES ARE MADE with two and four form rollers, rear, front-fly or printed-side-up deliveries, as desired.

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**Electrotype, Stereotype,
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of the quickest and most durable
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are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

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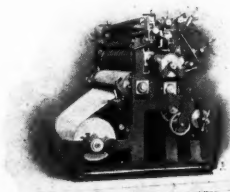
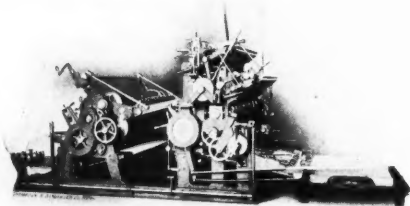
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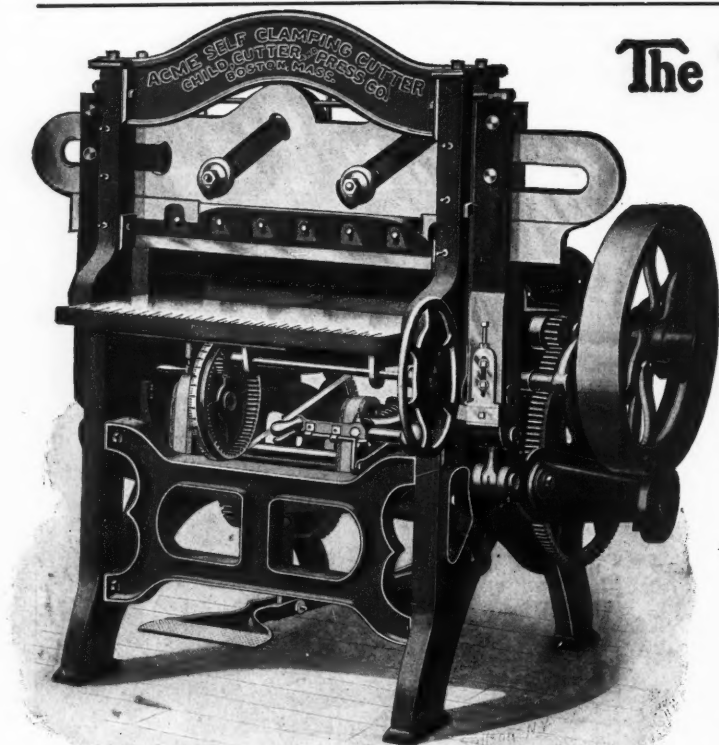
Manufacturers of PRINTING PRESSES for the printing of all kinds of roll wrapping paper, sheet paper, bags and labels in many colors at one operation of the press



The above cuts show our latest **Two-color Chromatic and Water-color Striping Roll Paper Printing Press** with Automatic Sheet-cutting attachment to cut sheets in lengths from 24 to 36 inches, and of any width up to 48 inches. Size of the press, 36 by 48 inches.

Users of these presses will indorse our statement that in strength, simplicity, inking distribution, impression and producing capacity they are superior to and more efficient than any other press on the market. We also manufacture all kinds of **Flat and Curved Stereotyping** and **Photo-Engraving Machinery**.

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The "Self-Clamping ACME"

Attains the "Acme" of
Self-Clamping Cutters

32 inches to 80 inches in Width

*Let us refer you to some of
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From the cheapest Mill Bristol to the finest hand-pasted Engravers' Wedding; from the common blank to the best made Pasted Coated Blanks or Translucents, Railroads, Tough Checks, Tag-board, Waterproof, or any other board in white, colors, tints or black, for printing, lithographing, plate printing, sample cards, car signs or any other one of the thousand purposes boards are used for

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at Prices Second to None

and better than most. Samples on request. Correspondence regarding any grade of paper or cardboard solicited.

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OUR STOCK LINES OF

Writing Papers Linens, Bonds Ledger

M. F., S. & S. C., Coated, Etc.

Have been made up in a compact sample book, a copy of which will be mailed upon request together with our

Latest Price List

A full stock of each line is carried in stock at all times for immediate delivery **at more than attractive prices,** quality and quantity considered.

Correspondence regarding any grade of paper solicited.

Union Card & Paper Co.

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LEFT AT THE POST

On page 884 in the September issue of this paper is a very interesting article entitled "Technical Knowledge versus Business Training," which should be read by all employing printers. It recalls the assertion made by The Inland Printer Co. that an uncolored statement of the thousands of printing offices doing business at present would reveal ninety per cent of them as being non-productive of profit. A man may be a first-class printer, but if he does not understand the financial end it is like filling a barrel with the spigot open. He seems to acquire a fondness for ordering more than he actually needs, and his shelves groan under the weight of dead stock. He is never out of debt, and is simply working for the ink man, the paper man and the roller man. When his machinery is worn out, he has no funds to replace it, and consequently is left at the starting post. He cannot compete with his more ambitious neighbors, and gradually sinks deeper into the mire, until the sheriff removes every vestige of a once prosperous office. My customers experience no such fate. They figure almost to the ounce what is needed on a job and send along the order with the cash. They have no waste, and at the end of the month can proclaim "I owe no man."

Send for a copy of my price-list and compare it with what you have been paying for inks on credit. When the goods are not found as represented I offer no lame excuses, but refund the money along with the transportation charges.

ADDRESS

Printers Ink Jonson

17 Spruce Street, :: :: NEW YORK CITY

Inland Printer Technical School



MACHINE COMPOSITION BRANCH



The Machine Composition Branch of The Inland Printer Technical School is now in successful operation, with a full complement of pupils.

Each student is given personal instruction and training, enabling him to take charge of a plant of machines upon graduating.

No student will be graduated without passing a rigid examination as to his fitness to install and care for the machine he undertakes to learn.

The average time of instruction is six weeks.

The fees for instruction are \$60 for the six weeks' course.

Applicants are requested to send information regarding their experience in the trade and also give a general idea of the time it would be convenient for them to begin the course.

Applicants should wait until advised that a vacancy exists before coming to Chicago.

As a guarantee of good faith, it is requisite that a registration fee of not less than \$10 be deposited to retain a scholarship for a specified date. This will be applied to the tuition fees.

While essentially a school for printers wishing to become OPERATOR-MACHINISTS, those wishing to learn operating or mechanism alone can have a term of uninterrupted practice of eight hours a day on the keyboard, or attend only the classes in mechanism.

The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of THE INLAND PRINTER.

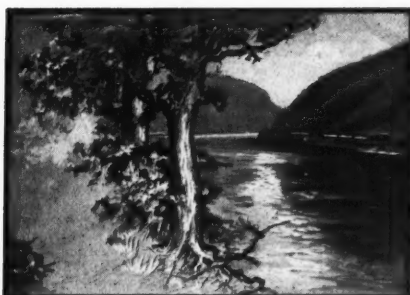
None but union printers, or apprentices in the last six weeks of their apprenticeship with a certificate from their local union, will be accepted as pupils.

Day and night classes are instructed. The day classes are held from 8 A. M. to 5 P. M. The night class in operating is held from 6 P. M. to 12 P. M. Pupils attending the night class are instructed in mechanism from 3 P. M. to 5 P. M.

For further particulars, address

A. H. McQUILKIN, *General Manager,*

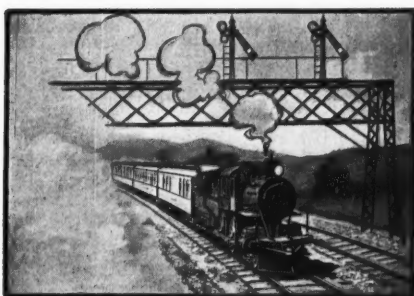
212 - 214 MONROE STREET, CHICAGO.



1—These are the views disclosed to sight
Of Water Gap and mountain height
That lie on the Road of Anthracite



4—This is the swain all shaven and shorn
Who wooed the maiden all in lawn
Because her gown untravelworn
Delighted his fastidious sight
All on the Road of Anthracite



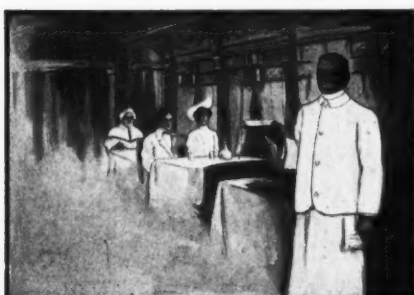
2—These are the signals prompt and true
That make the journey safe for you
Over the bed of ballast rock
That keeps the trains from jar and shock
That smoothly runs both day and night
On the dustless Road of Anthracite



5—This is the Priest in gown and band
Who married the couple out of hand
Who said they fell in love at sight
Because each looked so fresh and bright
On the dustless Road of Anthracite



3—This is the Maiden all in Lawn
Who boarded the train one early morn
That runs on the Road of Anthracite
And when she left the train that night
She found to her surprised delight
Hard coal had kept her dress still white



6—This is the waiter suave, polite
Who laid the table clean and white
That held the wedding feast that night
For priest, and swain, and maid in lawn
Who boarded the train one early morn
A trip made safe for them and you
By signals prompt and ballast true
On the dustless Road of Anthracite



A little booklet containing a reproduction of these cards has just been issued by the Lackawanna Railroad. It is called "A ROMANCE OF THE RAIL." It will be mailed free on receipt of 2 cents in stamps to cover postage. Address T. W. LEE, General Passenger Agent, Lackawanna Railroad, 26 Exchange Place, New York City.

The Lackawanna Railroad runs Solid Through Trains between Chicago and New York in connection with New York, Chicago & St. Louis Railroad (Nickel Plate) and Wabash Railroad



To the West

The North-Western Line is the only double track railway from Chicago to the Missouri River.

The double track is now completed between Chicago and Council Bluffs. Four fast trains each way daily between Chicago and Omaha, three trains daily to the Pacific Coast and two to Denver.

A double track railway across the western prairies means a great deal of history-making, empire-building, American energy.

The story of the western country and of the Pioneer Line that has played so great a part in its progress is interestingly told in a booklet which will be sent on receipt of a two-cent stamp to pay postage.

W. B. KNISKERN, GEN'L PASS'R & TKT. AGT.
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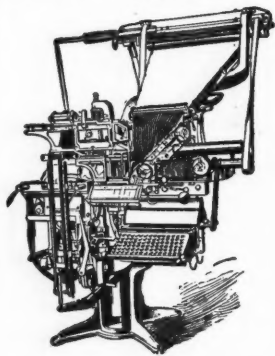
THIS CUT

and hundreds of others—initials, ornaments and original cuts, suitable for advertising almost any business—are to be found in THE INLAND PRINTER CUT AND ORNAMENT BOOK. Size, 9 x 12 inches; 200 pages; 1,650 cuts. In this work there is certainly some illustration you need. Order one of the books and have it ready. The time will come when you will want it. Price, twenty-five cents, postpaid. The twenty-five cents refunded on the first order amounting to \$1 or over.

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This standard authority on color printing is a book 8¼ x 10½ inches in size, containing 137 pages of type matter and 90 color plates in two to twenty colors each. It is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books.

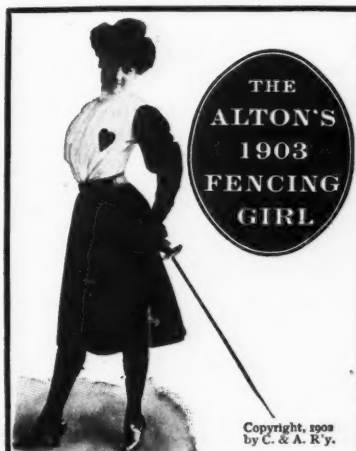
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All you could ask for—barber shop, buffet, library, ladies' parlor, magazines and newspapers, finest dining-car service in the world, and oil-sprinkled tracks. See Indian pueblos, petrified forests and Grand Canyon of Arizona en route.

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"PRESSWORK," by William J. Kelly, is the only complete and authentic work on this subject ever published. The book is a manual of practice for printing pressmen and pressroom apprentices—a comprehensive treatise on presswork, reprinted from a series of articles which appeared in *THE INLAND PRINTER*, carefully revised and corrected and added to by the author. Its chapters include: At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympan—Tympan for Quick Jobwork—Tympan for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks. The new edition contains Forms of Imposition and an Addenda—"Little Grains of Knowledge"—worth more than the price of the book. :: :: ::

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New Work—

IT is 5 x 7 1/2 inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is to-day a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until to-day colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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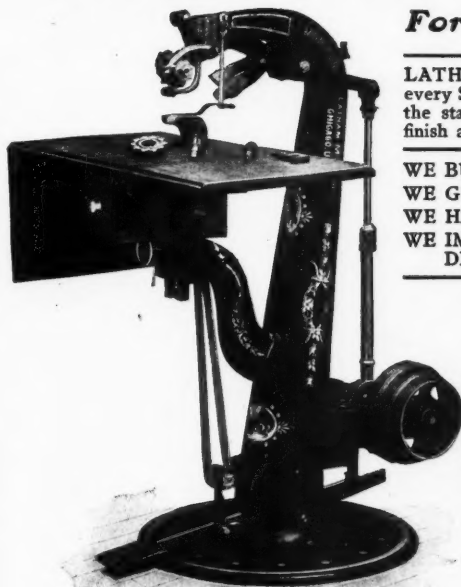
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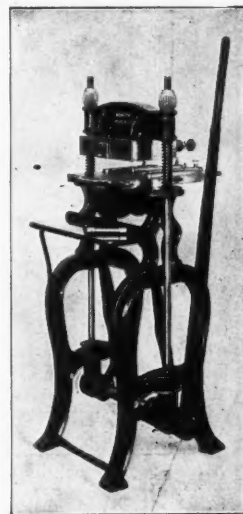
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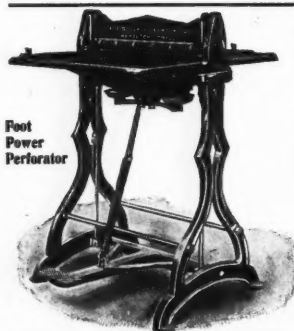
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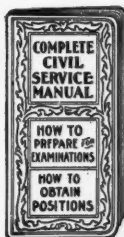
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